HOLLYWOOD | SCREEN-STAGE-RADIO | BROADWAY

VARIETY

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HOW ONE GOES HOLLYWOOD

Soviet Goes Capitalistic with an American Bar in Moscow's Hotel

By EUGENE LYONS

Moscow, July 23.

Soviet capital at last boasts an American Bar—the only such thing in all the vast width and breadth of this country. It is modeled after the best Berlin samples, with a foot rail and tall stools on one side and tall blondes on the other side. The array of bottles, domestic, imported, is enough to make a blind man thirsty.

The bar is only the crowning jewel of a large new restaurant for foreigners just opened at the Metropole Hotel. The government's warehouses were searched for the most European looking furniture, chandeliers and fittings to give the place a "capitalist" face. In all this ocean of communism is this one lone and gleaming island of capitalism.

If it were not for the waiters (who speak not a word of foreign languages) and for the bad timing of the jazz you might forget you are in Russia. Only foreign currency is acceptable; the prices are all listed in American dollars and

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HOLLYWOOD PARTIES KNEE DEEP IN COPS

Hollywood, Aug. 3.

If the cops in the touring radio cars have their way, Los Angeles will literally become the City of the Angels. On the slightest provocation the gendarmes bust in on parties with their flashlights and guns to find out what all the hollering is about.

Some crabby neighbor or, as is suspected in an instance, a vengeful gate crasher, 'phones the cops about a "wild Hollywood party" and the law breaks in. They get their cues from the KGPL central broadcasting station, which etherizes to the zone patroling touring cars.

Ad Agencies' Lay Critics With Proof, $1 Per ½ Hr.

Numerous laymen throughout the country are making side money by reporting on reception of commercial programs to ad agencies.

They are paid according to number of programs caught. Usual fee is $1 per half hour.

Laymen report only on technical reception of broadcasts, whether or not weather conditions were favorable, if any static, etc. They do not touch the entertainment side. To prove to the ad agencies that they have listened in, air reporters are obliged to report the title of a song or number heard in the first and second halves of the broadcast.

Some make from $1 to $5 a week through the work.

Story Conference

Hollywood, Aug. 3.

Enthused over a story told to him by an outside writer, a director rushed into the boss' office with a plea to buy it for his megaphone. The boss listened to part of the story, but suddenly halted the director.

"Why," he asked, "does the boy go to the South Seas?"

"That's really not important," said the director. "He's young, and likes to travel—there could be a million reasons."

"I want one reason," snapped the boss.

"All right," yelled the director. "He wants to camp out!"

SOCIAL LIGHTS SELLING SEATS

Pittsburgh, Aug. 3.

Fred Donaghey's idea of inducing society support for the Shubert-backed subscription series at the Alvin next season wlil probably put the plan over. Local group is known as the Professional Players of Pittsburgh. At least two nights, representing 2,000 subscribers, have been sold out, chiefly to social registrites.

Committee of society women in back of the thing here are working like super-salesmen, calling their friends by phone and in person and telling them "I know you'd like to sit next to so-and-so on such-and-such a night." It's getting across.

Lots of opposition from the Theatre Guild, with 10,000 subscribers here last season, but it looks like an equal division for next season. Professional Players maintaining summer headquarters at the Alvin and are going in strong for the common folk just as soon as the warm weather ends.

MA'S BARRED OF STAGE

"Follies" Mgr. Keeping Trouble-Makers at Long Distance

Mothers are out, stage or legit, backstage at the Ziegfeld. That order was given by Zieggy following the Pittsburgh tryout engagement as the result of one mama making a disturbance.

The old gal thought her daughter was being picked on by another girl principal and threatened to thrust a hot curling iron where it would do the most harm. Just for that she has to wait at the stage door or at the flat for dotter to come home. All the other mas were ruled out at the same time.

EASY TO GO, BUT NOBODY RETURNS

Deadly Stigma in Film Colony Usually Results From Social Thing—Too Obvious Ritz

"IMPOSSIBLE" PERSONS

By Abel Green

Hollywood, Aug. 3.

To have "Gone Hollywood" is an onus which clings to the hi-hatted individual tenaciously.

"Going Hollywood" is not merely the summation of putting on the ritz; it has not the inference solely of an inflation of the cranium or an aspiration to higher things; or a penchant for more elevated social plane—it is a deadly opinion of an individual which, in the eyes and the minds of his more rational fellow-men (or women) stamps that individual, in short, as a sort of "impossible" person.

The manifestations of how one goes Hollywood or the actual process of having gone, are as many as they are varied. Not half can be summarized.

In one general classification, going Hollywood is reflected strictly in the social equation.

The social-climbing thing is the sum and substance of most of it. There are those who are to the purple born and there are others who wax technical over chukkers and polo ponies in a familiarity wholly unreal.

There are those to whom good books and topics literary are as much a matter of course as it's unbecoming to those pretenders who buy sets of books by the bindings

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RUSSIA'S CIRCUS TIEUP AS 5-YEAR PLAN PLUG

Moscow, July 24.

Even the circus must serve here to advance the cause of communist ideas. Every act has some social "moral" attached to it. The clowns make fun of Soviet enemies. The trained animals enact scenes that are supposed to impress the onlookers with the importance of the Five-Year Plan.

Just what moral could be tacked onto ordinary acrobats? Leave that to the Russians. After the acrobatic act in the leading circus here, under a big top, a Red Army officer stepped into the ring and began a speech. It was something along this line:

"Comrades and citizens: You have just witnessed those fine acrobats. You saw what healthy, well-balanced bodies they have. There is no reason why everyone of you

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40 Riding in Cattle Car After Bus Seized—Romantic Show Biz West

In Pittsburgh

Pittsburgh, Aug. 3.

A couple of local newshounds were cussing Post and Gatty, the round the world fliers who visited here last week. One suggested half of the populace didn't know who the airmen were, or had forgotten them already. They decided to put the question to a few of the Pittsburgh citizenry picked at random.

The first was a speakeasy proprietor.

"Know Post and Gatty, Herman?" one of the scribes asked.

"Don't recall the names," was the reply, "but if they've been here before I'd remember their faces."

BIG YEAR FOR SHOESTRINGERS

Looks like a big season for the shoestringing producers on Broadway. More ready and willing money around for investment in legit productions than has been seen for some time, with most of the coin lads almost crying for a chance to invest.

Several reasons are given for the sudden cash appearance. One is the moral effect of a smash like "Grand Hotel," which brought much profit to an underwear manufacturer. Second is the Wall Street situation, with some people claiming they can't get enough action for their money downtown at present.

Another good angle from the standpoint of the minnie producers is that the Shuberts and Erlangers are both anxious to back some shows for the coming season. Those firms feel they would rather back some little fellow with a play of his own than risk putting on plays by themselves.

Nite Clubs and Politics Don't Mix Up in Minne.

Minneapolis, Aug. 3.

Jack O'Rourke, candidate for mayor in the primaries last spring, was denied a license by the city council for a night club.

His establishment was raided by the police shortly after he ran for the mayoralty.

That Cooling Touch

Cleveland, Aug. 3.

It's been so hot that panhandlers along the street are still asking for the price of iced coffee.

Los Angeles, Aug. 3.

The Ted Cole Musical Rep troupe, which left here 12 weeks ago in two busses, stranded in Pocatello, Idaho, several days ago. Cole skipped and left 40 people trying to figure a way home.

Outfit has been in constant trouble since it left L. A. Two weeks out it got tied up in San Francisco when the hotel grabbed one of the busses for the hotel bill. Troupe got started again, but only after the company's trunks had been substituted for the bus as security.

On the way to Reno one of the busses developed asthma and was left on the road. The entire company trying hard to huddle into the one bus left.

After leaving Reno the finance company got the remaining bus.

Troupe then decided to save costs by traveling in freight cars. First jump was from Winnemuca to Alco, Nev., not so bad as they promoted a brakeman to let them ride in an empty box car.

The 125-mile jump from Alco to Pocatello was the heart-breaker. That was made in an empty cattle car. Here the girls started to squawk, claiming a cattle car was no place for a lady. Cole became tired of their temperament and quit, leaving about $2 among the mob. He was later heard from at Reno, where he was reported having some luck with the crap games. But he didn't pay off with his winnings. Entire troupe is said to have gone without salary for eight weeks.

Duva Sisters, Jackie Shannon, Sidell and Bennett, Jeanie Roberts and Betty and Lois Marion were the principals. Cole carried a 10-piece band and a chorus line of 12 girls.

CALIF'S FAKE VOLCANO ERUPTIONS FOR HICKS

Los Angeles, Aug. 3.

A showman motoring from here to Seattle was struck with the billboards ballyhooing the eruption of Mt. Lassen on July 24, 25 and 26, the signs positively calling the turn on what is otherwise a natural phenomena. Mt. Lassen is near Redding, Calif., reputed to be the tallest and most volcanic mountain in this state.

When he got to Seattle, the showman first learned the gimmick on this "eruption" which had been circused like a midway.

Nothing more than thousands of pounds of fireworks accounted for the Mt. Lassen eruptions on the scheduled days.

But no one in California suspected the gimmick or stopped to wonder how the carny boys could schedule it for the week-end.

Motion Picture Relief Fund Favors Affiliation With NVA on All Drives

Hollywood, Aug. 3.

Suggestion informally made that the N. V. A. and MP Relief Fund get together on future drives seems to be favored unofficially in the picture end, with likelihood that it will be also informally put up to Pat Casey next time he gets out here.

While the Hollywood fund has always veered off from benefits in any form, confining itself to a quietly conducted drive for funds within the industry, executives are now considering a different policy.

Radio Idea

Fund officials have been propositioned on several entertainment angles in the last few weeks. Ideas proposed include a radio campaign during the Olympic Games, with studios furnishing talent and the relief fund getting a cut on the advertising receipts, a picture along the lines of the "Stolen Jools" as used this year by the N. V. A.; and some stage ideas along the usual benefit lines.

Latter are not well received by the picture execs, but the radio and film angles will get consideration. Meeting of MP Relief Fund officials last week decided to let a special committee look into the propositions made and report on their advisibility. Committee will consist of Conrad Nagle, Fred Beetson, and two others to be named this week.

Masquers' Offer

An offer by the Masquers to make one of their comedies for fund use is one of those on which more details are desired. The fund would undoubtedly accept a picture if donated clear, but would not use money collected for relief to do any financing.

Slowness of the response this year to the relief campaign has the colony's leaders considering other collection methods. If the industry's prosperous individuals can't spare $100,000 a year to bury their dead and feed their hungry, another source of funds must be found. Attitude, is however, that any coin from the public must result from full value offered in the way of entertainment. Therefore the frowns for the conventional charity benefit.

Vaude-Film Merger

Picture people in the past have looked on the N. V. A. with fellow interest only, feeling little personal concern with a branch of the profession so remote from the studios, and suffering ills almost unknown to the Californians. The gradual merger of picture and vaudeville business, and the assimilation of vaude talent by Hollywood paves the way to a joint solution of their greatest yearly problem.

Neither the vaude nor picture funds could contemplate any merger of identity, but sentiment here is that if pictures is forced to go outside the industry to finance its charities, a united appeal to the public from show business would be preferable to separate drives.

The respective requirements of the N. V. A. and the picture colony are now about 5:1, so the picture end would probably be only 16 or 17% on any joint campaign.

Lotti Loder Goes Home

Lotti Loder, German actress imported by Warners, sailed for her homeland Saturday (1). Will visit her mother, who is ill.

Herman Bernie office has placed Miss Loder under contract for stage work over here.

Dagover Earlier

Lil Dagover suddenly decided or was summoned by Warners to head for New York and picture production in Hollywood sooner than expected. Originally the actress was scheduled to come over around September.

Instead she sailed on July 19, from Paris for New York.

For everything you have missed you gain something else.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Busy

Friend called up a minor studio exec to make a bridge date.

"Sorry, but I get married that night," was the answer.

"How about tonight?"

"Got a preview."

—*Variety's Hollywood Bulletin.*

GIRLS FROM COAST ARE VOCALIZING IN AUSTRIA

Los Angeles, Aug. 3.

At least three picture people are taking vocal courses at the Austrian-American Conservatoire at Mondsee, Austria, near Vienna. They are Doris Kenyon, Corinne Griffith (Mrs. Walter Morosco) and Julia Faye.

Miss Kenyon is booked with L. E. Behymer, the local concert magnate, for winter concerts on the Coast. She also has a Warner contract awaiting her.

The Hardings Flying

Hollywood, Aug. 3.

Following the completion of "Alias Mrs. Halifax" on the Pathe lot, Ann Harding and her husband, Harry Bannister, contemplate a vacation flight to Cuba in their own plane.

They may start the latter part of this week.

Wampas Revives Baby Stars for L. A. Fiesta

Hollywood, Aug. 3.

Wampas will tie its resumption of baby stars choices to the Los Angeles Fiesta in September.

Candidates from the studios will be voted upon during the next three weeks. Official presentation will be at the Coliseum during the Fiesta.

Chaplin Returning

Paris, Aug. 3.

Charlie Chaplin has suddenly abandoned his Riviera projects for production and is in Paris.

He's been talking things over with Henri D'Arrast, director, while here and will probably return to America soon by way of Spain.

SAILINGS

Aug. 19 (Paris to New York), Clayton Sheehan, Beatrice Wanger, Irwing Weiss, David Micklin, Jules Felder, Jimmie Lewis, Mac Berger, Benny Davies (Ile de France).

Aug. 10 (Paris to New York), Phillip Moeller, Helen Westley (Milwaukee).

Aug. 8 (London to New York), Marie Lohr, Jane Prinsep (Acquitania).

Aug. 7 (London to Capetown), Angela Baddeley, Glen Byam Shaw (Warwick Castle).

Aug. 6 (Paris to New York), Jack Curtis, David McCarthy (France).

Aug. 5 (New York to Berlin), Dr. H. L. Boehm, Mr. and Mrs. Paul Morgan, Mrs. P. L. Stein (Albert Ballin).

Aug. 3 (New York to Paris), Mayor Walker, Dr. Schroeder, Major John Zanft, Boris Pilnyak, Hal Skelly, Robert Hopkins (Bremen).

Aug. 3 (New York to Paris), Roger Davis (Bremen).

Aug. 1 (Paris to New York), Mrs. Jonah Goldstein, Sealpoy Murphy, Thomas Labrun (Paris).

Aug. 1 (London to New York), A. E. Matthews (Mauretania).

Aug. 1 (London to New York), Senator Murphy, Bobby Jackson (Paris).

Aug. 1 (New York to Paris), Phil Baker, Herman Bernie, Seymour Robinson, Lotti Loder (Leviathan).

Aug. 1 (New York to Paris), Samuel Untermyer (Ile de France).

July 31 (Bremen to New York), Friedrich Schorr (Europa).

July 30 (San Francisco to Shanghai), Leonard Fields, Shen Hung (President Pierce).

July 21 (London to New York), Rosalie Stewart, Eddie Darling (Europa).

July 19 (Paris to New York), Lil Dagover (Ile de France).

WILL MAHONEY

Hannen Swaffer said in the London "Daily Herald": "Will Mahoney is almost the most modest artist on the music-hall stage. His song, his steps and the Mahoneyphone won the enthusiasm of a cold, hard house."

Direction
RALPH G. FARNUM
1560 Broadway

PICTURE NAMES FOR LEGIT BY L. A. AGENTS

While every actor in legit is anxious to get a picture break, more and more picture actors and actresses are daily joining the list of those in pictures who would like to try a stage talking role. Practically all of the Broadway legit producing offices are getting frequent inquiries from agents as regards picture players, with a surprising large number of these names still active in talkers.

Indication of the situation was given last week by a letter received by one of the more prominent legit producers from an artists' agent submitting 20 names for immediate stage work. All were names recognizable by themselves and calling for no comment and all allegedly were free for offers.

Among the list were Betty Bronson, Louise Fazenda, Edmund Breese, Bela Lugosi, Natalie Moorhead and Joan Peters.

While there is a likelihood that some of the actors in the list were not available by the time the letter reached New York and was considered, despite that the letter was dated in Hollywood July 24, it is given more importance by the fact that this was the list from only one agency, with others possibly available elsewhere.

BENNETT-MARQUIS DATE IS SET FOR MARRIAGE

Paris, Aug. 3.

Wedding date has been set for the marriage of Constance Bennett and the Marquis de la Falaise. The ceremony will shortly follow the expected final French decree of divorce to Gloria Swanson early in November, from the Marquis.

Miss Bennett and the title are at present here.

Chevalier as Songwriter

Hollywood, Aug. 3.

Ernst Lubitsch will supervise Chevalier in his next production with no director yet announced.

The story, "One Hour With You," will have a song publishing house for a background with the star playing a song writer.

Will give logical opportunities for natural introduction of musical numbers.

VAUDE TEAM'S GIRL IN

Hollywood, Aug. 3.

Jill Bennett, daughter of Kramer and Lyle, vaude team, gets her first break in pictures.

She has been engaged by Universal for femme lead in the next Slim Summerville short, "Some Do and Some Don't."

Film Biz of Future with Stock Poses On File and No Studios; It's the Heat

By Ted Taylor

Hollywood, Aug. 3.

Actors think they're bad off now. They don't dream the half of it. Only way things could be worse would be a system for making pictures without actors and that's virtually perfected now. It only remains for some nervy pioneer to try it.

Apparently as many pictures as ever are being produced. But the number of actors at work is steadily decreasing. Those who work get more money than formerly, but not so many work. Salary budget in production tends to shrink.

Where the trend to higher wages and fewer jobs will lead if continued is obvious, or at least intriguing.

Dramatic Dummies

With the most widely known character on the screen today a synthetic actor, Mickey Mouse, the future looms ominous. Mickey is a comic, but there may come dramatic stars in whose veins flow india ink.

Even with images taken from flesh-and-blood models, the synthetic technique is growing. It is possible to do more and more production in the cutting rooms and laboratory.

Individual players and entire gobs of action are now being superimposed or combined with scenes taken at other times and other places. A couple of actors can step into a taxicab in Culver City and appear on the screen speeding up the Avenue de l'Opera without a set having been built.

Library of Actors

Foreign locations are in the can in every studio library, and the actors can be superimposed into them any time. There is nothing to prevent the reverse being worked —actors in the library and the background added to taste.

Production super-economy of the future may be this: A noted actor goes under contract at a stupendous figure—for two or three weeks. In that time the star is photographed in every conceivable pose, gesture, and action. In tights, probably; costumes needed for various parts can be dubbed on any time. All this goes in the can, and the actor is through for a year or so.

Dramatic Assemblymen

When a production starts, the script is handed, not to a director, but to the dramatic assembly staff. Dramatic librarian and the locale librarians (the location chief and his first assistant, in charge of interiors), the chief dubber, the first, second, and third dubbers, and the process supervisor go into intensive conference on the script.

Librarians pencil in the index symbols for action and settings. Anything missing in the way of canned background is borrowed from another production lab, or ordered from location photographers.

Canned action film is then turned over to the costume department for dress-dubbing.

Possibilities

Then under direction of the process supervisor, the actual assembling of actors and scenes gets under way in the dubbing laboratories.

Here is the production possibilities of the future. A central leasing studio is sufficient for the entire industry's production. Individual companies would maintain assembly plants occupying no more ground space than an ordinary factory building, and with the departments arranged on the gravity plan, libraries on the top floor and distributing offices at the bottom.

Studio overhead as now practiced would be eliminated. A few weeks intensive shooting of real actors against plain backgrounds, continual contributions from location photographers, and the producer is set with his material for a year's product. Balance of the production season is occupied with process work and photographic dexterity.

Strike-Proof

The industry becomes almost strike-proof, so far as expensive talent is concerned. Action library once built up can be used indefinitely, as the costumeless figures are never outdated by fashions.

Studio dubbing of action against stock background has been practiced for years. And taking big mob scenes from the can and fitting them into other pictures has been utilized lately to cut down the extra paylist. Somebody is bound to enlarge on the idea.

My, but it's hot in California!

FIVE-YEAR-OLD EXTRA LANDS AS $50 DE LUXER

Hollywood, Aug. 3.

Another five-year-old extra makes good, with the parents of Jerry Schatz signing his first termer today. The kid had two offers, one from Hal Roach for $75 a week in "Our Gang" indefinitely, and one from Paramount for $50 weekly for six months, first work to be "Sooky." He's taking Paramount.

Jerry has been doing $5 a day extra work the past year, only one or two $7.50 and $10 checks included.

4 N. J. Sound Studios

Four sound studios in New Jersey are reported as having a favorable outlook for biz in the fall.

The list includes the Lincoln, Peerless, Ideal and Metropolitan.

Most all of the prospective work is shorts and specials (commercials).

$11,000 for 2 Weeks for Jeanette MacDonald, Paris

Paris, Aug. 3.

For her two weeks at the local Empire, Jeanette MacDonald, American, will receive $11,000.

Engagement starts Sept. 4. Booked through the Wm. Morris Paris office.

Clive Insisted Upon

Hollywood, Aug. 3.

Colin Clive, who leaves England this week to return to Hollywood on a 10-week guarantee and play the lead in Universal's "Frankenstein," does so on the insistence of James Whale, who will direct.

Studio choice for the lead is Leslie Howard. Whale demanded Clive on the strength of what he did with him in "Journey's End."

"Sal" Starts on L. I.

Work at the Par Astoria plant this week was started on "Singapore Sal." Gary Cooper and Claudette Colbert are the leads. Picture will finish about Sept. 15.

Edward Sloman is back of the meg.

HORTON PLAY-SCOUTING

Hollywood, Aug. 3.

Edward Everett Horton leaves here Thursday (6) by plane for New York to spend four weeks vacationing at his summer home at Lake George.

Before returning here he will look over several Broadway plays with an eye to producing them here in the fall.

JIMMY HALL SAILING

Chicago, Aug. 3.

James Hall, making personal appearance in B&K houses in town, may go to Europe in September via the William Morris office.

It would be a six weeks jaunt with booking now being negotiated for the picture player formerly in legit musicals.

TOBIN STAYS ON

Hollywood, Aug. 3.

Genevieve Tobin is set for another year at Universal.

Studio took up her third option this week but has yet nothing set for her next. Probability, however, is the femme top spot in "Boulevard" with Walter Huston.

SALESMAN-ACTOR

Hollywood, Aug. 3.

Wallace MacDonald gets the lead in Pioneer's next picture "Tex Takes A Holiday." Picture will be made in Multicolor.

MacDonald, in addition to his acting, is a sales exec for Multicolor.

TELEVISION IN HOME ONLY

Only 50% of Stories Purchased Ever Reach Screen; Many Reasons

Hollywood, Aug. 3.

High mortality rate of stories is one of the economy subjects now getting round table discussion at the studios. Death on the shelf through various causes is believed to happen to 50% of all stories acquired ostensibly for pictures.

With around 600 features being made, studio publicity departments are kept busy announcing new books, plays and originals bought. This is exclusive of original stuff turned out by staff writers. One studio, making 48 pictures this year, announces at least three or four new plots every week.

Others are not quite this extravagant.

Various reasons are given for the big death toll. In the order of importance, they are:

1. Studio, executive or person responsible for buying the story grows cold on it.

Expense Worry

2. Although looking good when seen as a play or read, story doesn't develop into anything big, or important enough for a picture. Studio can't see putting several hundred grand into it.

3. Doesn't look good in script form. Either point of story missed, or it wasn't there to begin with. This is usually because a suitable writer can't be found.

4. Exhibitors won't have it.

5. Will cost more to make than figured on.

6. Discover it's been done before. (This an inducement instead of disadvantage in some cases, but mostly not.) Too similar to something just made.

Reverse English

7. Bought to fit a title it won't fit.

8. Title studio wanted for story belongs to someone else.

9. Director not available.

10. Star or other players not available.

11. Person who saw story's possibilities leaves studio.

12. Hays says no.

13. Can't acquire all the rights.

14. Psychological moment for making it is gone.

There are additional reasons, many trivial, such as one exec not wanting to use a story bought by another exec.

In many cases studios announce purchase of a story, doing it only to get the title into print so they can claim it. There is no story, even the author's name being phoney. This is a common practice, but, nevertheless, every studio is overloaded with stories for which it paid real dough.

PRODUCTION TREND UP; MORE EXTRAS WORKING

Hollywood, Aug. 3.

Number of productions working remained at the 19 average last week, but with the tendency up. Apparently the seven-week production toboggan hit the bottom July 25, with prospects for this month brighter. Twenty-one pictures are listed for starting this week.

About 50 more extras a day were working last week, the average daily being 584. Tuesday was top day with pay checks for 688. Harry Sweet was using 125 of them in a fight scene for "Battle Royal," Pathe short, and held the mob over the following day. This was the largest set in numbers of the week.

Thursday and Friday "Cisco Kid," starting off at Fox with a saloon dancehall scene, kept around 90 atmosphere people on hand.

Hiram Brown on Coast

Hiram Brown is on another of his periodical trips to the Hollywood RKO studios.

He expects to remain west about a month. Shortly after his return to New York, Brown has in mind a visit to Europe.

An Actor's Chance

How bad the situation is for actors in New York is illustrated by a young Englishman who came over some time ago under contract for a couple of pictures. It didn't pan out and he tried legit, appearing last in the Guild production of "Miracle at Verdun."

Today he's a doorman at one of the big Broadway film houses.

MYRON SELZNICK TAKES CUT IN N. Y. HOSPITAL

With Myron Selznick out of danger following an operation Saturday (1) for appendicitis, the boys started to kid.

One said that Dave Selznick refusing to take the Paramount cut quit the Par studio on the coast, so Myron made the family balance with the cut he accepted.

The operation was performed at the Mt. Sinai hospital. Peritonitis threatened but was averted. Mrs. Selznick is on her way east to be with her husband. Both Selznick boys are in New York, at the Hotel Pierre, working on their independent film producing project.

Ad Agency Rep Contacts Film Mob for Television

Hollywood, Aug. 3.

Representative of a New York national advertising agency, Blaine, Thompson Co., is here endeavoring to line up talent for television. The agent, Howard Milman, is said to be making attractive offers to picture names to go on the visual-sound ether route when the time is considered propitious.

He is also lining talent for immediate service.

CLAIRE BACK IN "GREEKS"

Rather Than Sit Around—At First Wanted Stronger Drama

Hollywood, Aug. 3.

Ina Claire is back in "Greeks Had a Word for It." Cast at U. A., Miss Claire was taken out of the picture at her request by Sam Goldwyn when she decided she wanted something more dramatic.

Actress came back in again rather than remain inactive until Goldwyn found a heavier story. Production scheduled to start Aug. 8.

Gibbon's Experiences

The first of A. P. Waxman's production efforts with Van Beuren will be released through Radio Pictures in September.

It is a short subject with Floyd Gibbons telling a story of one of his experiences with Woodrow Wilson.

Twelve other Gibbons shorts are to follow.

Bancroft Story Delay

Hollywood, Aug. 3

George Bancroft and the skeleton troupe which accompanied him to Concord, Mass., to obtain the ship launching scenes for "Rich Man's Folly," returned last week. It was expected that work would be commenced on the remainder of the story today. Instead active production will be delayed at least two weeks while the supervisors and writers go into a huddle over the story.

Expected that the difficulty can be ironed out within the fortnight and the cameras started.

NOT FOR THEATRE NOW OR IN FUTURE

Can't Sell in Theatre What's Given Away at Home—Radio for Parallel—First Home Sets in Use in Nov., 1932—Cost $200 to $500

85TH STORY STUDIO

Television's mold is finally set, but with procedure established and limitations known, there are many startling reversals in original hopes and plans.

Probably the most important is the decision that sociologically, as well as commercially, air pictures will never replace film in the theatre. These statements and facts have been given "Variety" by an admitted expert in the matter.

It is radio which is pointing the way for television. General broadcastings are strictly a home commodity and into these air officials are including ether visualizations. Policies are parallel.

What they get for nothing in the home they can't be expected to pay for in the theatre. That simple slogan tells the whole story for the abandonment of further serious consideration for theatre tele. It spells also, it is pointed out, the preservation of the theatre, as an all-time reservation for film projection.

Establishment of the world's highest television broadcasting station will be the first official move by General Electric, controller of the electrics' air rights to television.

This will be at the supreme peak of the Empire State Building, New York. The broadcasting will be accomplished in final flash through the eye of the Zep morring mast. On the 85th floor will be the studios and sending apparatus. The space has been contracted for under a long term lease just signed.

The king of National Broadcasting Corporation points will send out its first sound-sight air story next November. It will take from now until then to install the equipment and make certain the function will be successful.

20-Mile Radius

This single flash will reach receiving sets clearly for 20 miles in every direction. It will, from its height, avoid the inter-building currents found so obstructionable until now. It will answer the greatest problems to tele-broadcast congestion since it will pile pictures with sound clearly and distinctly through the world's maximum labyrinth of buildings and population.

The single job in the Empire tower, exclusive of rent, will cost Radio Corporation of America an estimated $250,000. The figure, it is declared, is for the apparatus only.

One of the major significant points of many in this Empire move is that for the first time it ties together two television forces which until now have, on the record, remained apart in their activities. American Telephone & Telegraph will hold an almost equal interest in the world's highest picture sending studio. Wire as well as ether tele will come from the Smith tallest.

September, 1932, is now officially set as the opening year of television to the general public. Not until then will home receiving sets costing from $200 to $500 be placed on the market. Between now and next November only sets made by hand for engineers and executives to use for experimental purposes in the New York area will be released.

12 Inches x 12 Inches

Where the home tele picture is now less than a foot square in all dimensions when the equipment is ready for the market it is predicted that the picture will be at least 12 inches by 12 inches and, in all probability, in excess of that.

Because the broadcasting area is limited, New York, with the largest and most powerful being gauged for a capability of 1,500 square miles, there will be many parts of the country that will not know tele for years to come.

Texas and Arizona prairies, Iowa and Missouri farmlands, the mountainous regions—in fact all sparsely populated sections—will be without tele facilities until a longer airwave can be found that can carry the picture with the same clarity as sound today.

Tele News for Few Houses

This is one of the reasons arguing against use of tele in theatres. Take the 20,000 theatres in the U. S. and Canada. Not only is the separation point a factor here but the need for new material and special broadcasts that, even then could not be precluded from the home, makes tele unpractical. That box office angle alone is responsible for letting it out.

Never will there be more than what is described as a handful of theatres which will ever use television. Then only spot news events will be broadcast on the screen.

As an illustration of the seriousness of its latest anti-theatre insistence, Radio City, itself, is relegating television to the smaller of its two theatres. The 6,500-seat house will be an all-live talent proposition while the 3,500 theatre will aspire for perfection in sound picture projection and have a television equipment installed, not as a part of the regular policy but chiefly to act as a newsreel barometer.

Before television will be considered even as a spot news medium for the few houses the size of its screen will have to be increased from the present maximum 50 square feet to at least four times that area, it is stated.

Circuits Discuss Adoption of "Electric Eye" as Check on Patronage, and Also Employes

Utilization of the newly termed "electric eye" to check thieving employees of theatres costing the affiliated circuits alone an estimated average of around $4,000,000 annually in unaccounted losses through various grifting schemes by unprincipled theatre help, is the plan now discussed by the circuit heads.

Installation of the electric and automatic checkoff which operates unseen and silent awaits only the word of electrical engineers that the "eye" so-called has been perfected for such usage.

This "electric eye" is a silent ray known as the selenium cell or light. By various hookups or contacts it can be made to perform various automatic miracles. It works on the principle of light interference. When the silent ray is interfered with or broken it makes some movement or check depending upon the purpose for which it has been prepared or perfected in the particular instance.

In the plan of the circuits to check the heavy losses occurring from tempted employees, the "electric eye" is to be used as a checkoff system to count the customers as they pass a given entrance. When the patron passes before the silent ray he is checked automatically, silently and unseen on a recorder in the manager's office. This recorder is locked and governed electrically.

The idea of the "electrical eye" as a preventative or checker comes after various plans have been talked about. The big aim was to

(Continued on page 54)

Added Worries

A showman of considerable wealth recently went broke through stocks and realty.

Accepting the situation and starting to work again, he says that now his biggest worry is that his wife won't believe he's broke. She goes on living in her accustomed way, while her flat husband shows her bank books, vouchers and what not in proof of his financial ruin. He has even asked her to call up bankers to verify his busted state.

But the wife just laughs it off and keeps right on.

Adam Walsh Will See What Yale Says Over His Film Studio Offer

Hollywood, Aug. 3.

Adam Walsh, member of Knute Rockne's famous "Four Horsemen" and on the Universal lot for the production of "Spirit of Notre Dame," has been offered a yearly contract by U, following his tests for the football opera.

He has the offer under advisement. He has a contract with Yale to act as coach for the next two years, which may interfere, though U has offered to release him for the fall and spring training seasons.

Walsh's reply will be determined by the attitude of the Yale athletic authorities.

Patrician's Col Release

Hollywood, Aug. 3.

Emil Jensen, former United Artists exec, and Al Mannon of Tec-Art, who have formed Patrician Pictures, will release their first through Columbia.

Col has given the release subject to story okay.

M-G-M'S MYSTERY MAN

They Call Thalberg These Days—All Q. T. on the Culver City Front

Hollywood, Aug. 3.

When Irving Thalberg returned from Europe everyone on the Metro lot expected a lot of announcements and new orders from his office. He's been back a week with nary an official "not" coming from him.

Since his return, Thalberg has spent most of his time between his office reading scripts and the projection room looking over what has been shot during his absence.

Outside of the daily executives' luncheon, where the official business is transacted, he's the studio's mystery man.

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"Sunny Side's" Revival Set Back Fox on Both Ends About $50,000

Nothing in New York film circles has served to offer more conjecture and discussion than the extraordinary flop of "Sunny Side Up" (Fox), doing a revival at the Roxy last week. The picture sunk below $40,000 in gross for six days. That's an outside figure, although insiders might determine it was likely less. The figure bends the Fox company for a weekly loss of around $45,000 to $50,000, with attendant circumstances to make the incident one of filmdom's historical accidents or incidents.

These figures are outside analysis with talk that links studio responsibility for the unhealthy precedent mostly. The film received extra billboard and newspaper campaign which the p. a. minds around estimate must have run near $20,000, half of which is figured to have come from the film end. On that basis the film end loses probably around $6,000 to $7,000 over its percentage rental. That's because it's hardly likely a revival could have been sent in on a guaranty.

None of the film men or theatre people queried cite the event as against revivals generally, but the example as one for concern to the industry in measuring the methods of operation under such circumstances. Where the rub comes is that locally it was figured following certain reports from the theatre end that the Roxy might play "Cock Eyed World" (Fox) last week. When "Sunny Side Up" came in instead, eyebrow lifting followed.

The necessity of a revival or some outside picture at the Roxy arose through an admitted film shortage at Fox. Likely outside films were unavailable. On one hand Fox Film had announced completion of new season product that could have been released to fit the hole but wasn't. That probably takes another reason.

Figures

From these circumstances it looks like the theatre end had figured that not getting new product aimed for "Cock Eyed World," which incidentally gave the Roxy the world's highest weekly gross of any film when spotted there in Aug., 1929. The first week of its four-week run that film went to $164,000. Fox's own released figures at that time gave "Cock Eyed World" for the four weeks an all-time record at any kind of house of $654,046. In comparison "Sunny Side Up" on its first week at the Roxy didn't even make the grade of the "Cock Eyed World's" fourth week, although "Sunny Side Up" went plenty high at an expressed figure of $140,000 in Jan., 1930.

Flopping on its revival jaunt to a figure that measures less than 30% of its first run, tells its own story of "Sunny Side Up." On the same basis of figuring in view of "Cock Eyed World" superiority in addition to being a non-musical, the latter might have pulled at least 50% additional b. o. fare on its own strength and with some help from the stage brought the house to even or thereabouts.

Gaynor

From what can be gleaned the studio figured according to indications mostly the musical plus the Gaynor-Farrell setup. It recalls a similar incident anent such cases in January of this year when S. L. Rothafel (Roxy), then at the Roxy, figured also for revival of "Cock Eyed World" during an emergency shortage of product, but got nixed by the studio and sales department with the result that Roxy put in "The Middle Watch," English made (BIP).

"Middle Watch," given as around $33,000 for an all-time low when it played in January and was jerked after five days.

The peculiarities of the situation relating to judgment where a theatre angle is overruled in favor of studio standards gets its own kickback at the Roxy twice in the same situation.

"Sunny Side Up" (Fox) went in in a hurry, although the shortage was known and had been negotiated for for some weeks, according to report. Theatre operation generally was slowed up, if conditions as indicated mean anything, and the show end also weakened as a result.

"Sunny Side Up" was a smash of its class when first out around two years ago, but its songs were still the same when revived and the action on the old musical film plane when musicals were out of order every way. And an old song never drew on its own.

Too Hot to Work

Two hot days last week Paramount-Publix dismissed its entire home office staff in the afternoons.

LIP MOVEMENT FOR DUBBING

Dr. H. L. Boehm, German delegate to the convention of the Society of Motion Picture Delegates which was held in June in Hollywood, has returned to New York after a two-month study of Hollywood production methods. He sails tomorrow (5) on the "Albert Ballin" for Berlin.

Although Hollyood studios in general seem to be of a higher technical standard than those in Europe, says Dr. Boehm, Germans are ahead on the dubbing problem, with a new system recently developed in Germany. He found nothing in America to compare with this system, he says, and was surprised to learn that no American company has the rights to it.

Probably the answer to this, according to Dr. Boehm, lies in the fact that Americans would not be able to learn the proper lip movement for German words, which is necessitated. It's easier for Germans to move their lips correctly as though talking English, he thinks, than for Americans to handle the German.

Going back with him on the "Albert Ballin" will be Paul Morgan, German actor, who has been in this country for some time.

First example of the new German dubbing system referred to here, and also by Joe Fisher in another story, to be seen in this country, "The Immortal Vagabond" (Ufa) is now on view in New York at Warner's theatre. A review of it appears in this issue.

Actors Have Employer's Rights Over Agents in L. A.—Can Hire or Fire

Hollywood, Aug. 3.

An actor employs an agent and not vice versa, hence the managerial options rest with the actor rather than with his agent, is the ruling of the local courts in a test case. Theatrical precedents out here are very few, owing to the lax legal procedure.

The conclusions in this case arose from Gould & Price, agents, vs. Purnell Pratt, picture actor, whom they managed for two years. The contract Pratt signed with G&P gave the agents an additional two years' renewal option to act as his managers, but Pratt wanted to change agents. The court sustained him. Inasmuch as he pays 10% for his managerial privilege, it was ruled, the actor is in the category of the employer, and not vice versa.

Ralph H. Blum for Pratt secured this verdict.

No Musicals, but Music

Paramount has not a single picture on its 31-32 schedule which it classifies as musical comedy.

At the same time it is estimated in the home office that not one picture on the new list will be without one solo or a chorus.

This goes even for the feature "Silence," which uses quantity singing in one sequence.

SPECIAL CONTRACT FORM

Par Using It For Entire Month Of September

The domestic exchanges of Paramount have been provided with a special exhibition contract form to be used in a strong sales drive during Jubilee Month, September. Foreign exchanges will also probably use the same agreement, a booking formula similar to those used in the past for special weekly sales offensives, except that in this case the entire month of September is covered.

An accompanying booking chart with the special exhibitor agreement takes in the last two days of August as well as the first week of October, more than a month.

Managers, salesmen, and bookers have used this Par type of form before with reported considerable success.

HOLLANDER TO FOLLOW BOTSFORD INTO PUBLIX

Chicago, Aug. 3.

Reported arranged Bill Hollander will follow into the advertising and publicity chair of Publix in New York. It was lately vacated by A. M. Botsford, who moved into the Paramount story council.

Before Hollander will leave the local Balaban & Katz (Publix) offices a local successor will be found for him. Hollander may not reach New York before Labor Day, from accounts.

Jack Edwards has been temporarily in charge of the Publix N. Y. office since Botsford moved out.

COMERFORD-FOX DEAL ABOUT READY

Negotiations between Mike Comerford and Fox Theatres, for Comerford's purchase of Fox's houses in upper New York state, look to be nearing completion although details may not be actually set. Deal includes all Fox houses in the state outside of New York city and number around 38. Value of the deal isn't given.

If closed, it will leave Fox operating around 130 theatres including those around New York, and the Wesco group heading out of Milwaukee and into Chicago.

Figuring Where Metro Might Show in Philly

Philadelphia, Aug.3.

Rumors of a break here between Warner and Metro have been prevalent. "Politics" now at the Mastbaum, is the only Metro picture lined up for local Warner houses.

Metro is reported as set on withholding its product from the Stanley-WB circuit unless its terms are met on a new contract which is said to demand an added percentage.

If there is a break with Warners, Metro may enter the field independently. Inasmuch as Warner now holds the lease on Keith's, recently taken over when WB and Paramount patched up, that house would appear out of the question for Metro. The Erlanger is reverting to legit this fall with the Chesnut, another legit, also out. Fox-Locust is always a possbiilty.

Studios Thumbing Noses Over Todd Name Change

Hollywood, Aug. 3.

It'll be "Thelma Todd" as usual on Hal Roach credit titles.

Roland West numerologized her into Alison Lloyd for her part in "Corsair." In a press story he said she had to do it to shake off the two-reel curse.

That burns Roach. He'll stick to Todd to avoid the dramatic curse, so he says.

Indies Find They Can't Sink More Than $30,000 in Picture and Profit

A Cinch

Hollywood, Aug. 3.

A producer explaining a role to a femme star said:

"This part is a regular Borgia part. You must look and act like Borgia. Do everything that she did in a Joan Crawford manner."

THREE-MONTH SCRIBES FLOP

Hollywood, Aug. 3.

Studios now admit those three-month contracts for imported writers are the bunk.

Studios which have tried them out, particularly Metro, have found that the writer brought into pictures from a newspaper or magazine job can't absorb enough pictures in 12 weeks to give the studio an angle on his work.

Most writers who have come here on short termers spent the first two months writing dialog, only to find that the studio didn't want dialog. With four weeks left to make good, they have gone haywire writing plots, with that expiring option staring at them.

Seasoned writers who have made good in pictures after coming from news desks, declare they needed six months to get wise to the picture angle sufficiently to be able to write intelligently for pictures. At that, they had to hang around old timers plenty on the second six months.

Reported trouble with every writer out here for pictures without previous experience is that he wants to write smart dialog.

Few of the short termers who have been let out are returning to their former jobs. Most are staying here to learn about picture writing.

Mrs. Frank Grubel Puts Everything Into Her Divorce Suit in Kans.

Kansas City, Aug. 3.

Paramount is named as one of the defenfants in a divorce suit filed here by Mrs. Jessie Grubel against her husband, Frank C. Grubel, picture theatre operator, of Kansas City, Kansas. Two banks, the State Bank of Kansas City, Kansas, and the Commercial National, and the defendant's brother, Edward Grubel, are also named in the petition.

Mrs. Grubel alleges general indignities.

The brother was named because the brothers have numerous properties and business dealings in common. The banks were named as the brothers keep money on deposit and have valuable papers in their safe deposits, while Paramount is made a defendant because of a contract it has with the brothers, the income from which is $160,000 yearly and covers a period of 20 years, according to the plaintiff. She asks for a restraining order preventing the brothers from transferring, assigning or disposing of assets.

Mrs. Grubel alleges her husband and brother have other sources of revenue amounting to over $200,000 a year, and that her husband is worth more than $2,500,000.

Roach's 5-Yr. Contract

Los Angeles, Aug. 3.

As the result of Hal Roach's recent trip to New York, the shorts producer had a new contract with Metro to run five years. This is an extension of the present contract which still has one year to go.

Under the new document Roach will produce 48 shorts yearly for Metro release.

Lee Marcus Back

Lee Marcus reached New York once again Friday (31).

He had been to the coast and way stops on his usual every other month trip, to the RKO-Pathe studio.

Hollywood, Aug. 3.

Top money for independent productions is set at $30,000. Indie producers admit there isn't a chance of the state right market absorbing a picture costing any more.

Despite their announcements of pictures with budgets far above that figure, actual figures are a great deal less.

The average indie feature will run closer to $20,000. Westerns, which dominate the field, cost from $16,000 to $18,000.

Epic Class

When a state right producer invests 30 grand in a picture he's producing in the epic class.

Few indies will pay over $1,000 for a story and most expect the treatment and dialog thrown in for the grand. Sound at $200 a day up, plus the license fee of $500 per positive reel, take $5,000 off the budget.

Few indie directors get more than $1,000 for their direction. Raw stock, laboratory and exploitation take another $2,000 off the budget. On the average production cost of $20,000 the producer is left with $11,000 for cast and studio expenses. With an eight-day shooting schedule, the producer probably ends up with a couple of dollars.

Indie production, though receiving a revival at present, is not giving the indie producers much chance to show off. They're sticking to all the tried and true formulas, content to turn out five reels of talker with a title and praying for a profit.

Amateur Stock Draws Local Biz Sick Nites For Picture Houses

Hazelton, Pa., Aug. 3.

Ben M. Cohen, of the Publix-Capitol, has been making a clean-up with a local amateur stock which gives performances weekly as an added feature on a sick night. He has developed a very competent company and they pull more strongly than the weaker film features.

Recently he made a double strike by producing "Men Are So Simple," by Dorothy Turnbach, local girl. It did so well, other nearby Publix houses are trying to book the troupe.

Play deals with the adventures of a miner's daughter in society on Long Island. Natives wear their palms out applauding her eventual triumph.

Several members of the troupe anticipate a professional career when the road comes back.

Rogers, Former W. E. Exec In Important G. T. P. Post

Frank B. Rogers, former sales executive with ERPI, in charge of equipment distribution for the Western Electric subsid in the south, has joined General Talking Pictures (DeForest) as vice-president in charge of sales and public relations. Rogers formerly headquartered in Chicago where he covered half the U. S. for ERPI, his territory comprising something like 23 states.

Rogers going to G.T.P. is the beginning of a sales expansion campaign by the Schlesinger company. Rogers is generally credited with having been instrumental in one way or another in organizing and establishing a large part of ERPI exhib sales methods.

The situation otherwise has its inside angles of G.T.P. taking on a W.E. exec. It is the second time on the record of the DeForest firm that an official of an opposing company has been taken on. Previously and some time back Col. Hawkins, one RCA sales chief was taken on but later separated.

New sales policies are in the offing for G.T.P. so far not divulged, although known to be concentrated for the non-theatrical field where Rogers is likely to be found crystaling his activities.

DUBBING FOREIGN SAVIOR?

WB and Par on Friendliest Footing; Warner Product and Rosy Future

Everything looks to be fixed happily for Warners and Paramount. The two are talking freely but not on mergers. That's out. However, the friendliest of business relations have been ac. ieved during the past months.

Warners has bought Par product throughout wherever possible, and it's a cinch Par is to take on the WB films. Latter end while not yet entirely closed is almost.

In the matter of recent flareups over stars and the like, that's gone and forgotten. Par is now admitting that Warners had a right to take Kay Francis and William Powell, and Warners are ready to part with its Ruth Chatterton contract if Par asks for it. Par, however, is said to have decided that Miss Chatterton can go WB.

Probably the tiff between the two served both well and the industry, too, considering the change of conditions that have arisen between the two companies, which in point of financial strength and assets are the biggest in the film industry. Its final that there never will be a combo of Warners and Par, so long as the present attitude on mergers is maintained by the government.

All Serene

That's bothering neither Warners nor Paramount with the angle on both ends, uptown or downtown, that Warners, which admittedly was a worry of one kind or another some months back, is on the oka, now and will be. The consensus is that if WB has come through as it has up to now, that company need not worry about the future.

Coming as this does mostly from competitive minds, that's a hearty pat on the back for WB. Much of this sentiment is impelled by the Warner product which the same heads have stated assures WB of a happy future.

Besides that, the Par playing agreement may net WB several millions, which it did not have the previous year and vice-versa in film sales.

Altogether it has indicated that the companies all need each other, and some more than others.

The industry needs them all.

P-P FINDS OUT AT THE RIALTO

In another two weeks Publix will end its grind, three-change-weekly, 32nd run policy at the Rialto and that theatre, opening with Marx Brothers' "Monkey Business," will never slip from first run again, it is said.

Publixites figure the Rialto experiment a good one. It proves the public, at least on Broadway, will not take to revivals, no matter how good, if fed in a stream.

Despite the reduced overhead and the marking down of admissions 25c, the Rialto, while showing features that had been projected earlier on the East Side for a dime, went into the red practically every week, according to inside.

Col After B'way Theatre

Columbia Pictures is infoed as being on the search for a Broadway house as a permanent first run spot for its product. Warners is known to have talked to some unknowns about selling or leasing the Warner theatre at 52d street and Broadway, but whether the negotiator on the opposite end was Columbia could not be located.

Latest advices from the WB end is that all negotiation for leasing or selling the Warner theatre is off.

The Burnup Kid

Hollywood, Aug. 3.

"At Liberty" bulletin sent to casting directors by one agency has a couple of dozen names with the comment after each, "hot from 'Street Scene'," "hot from Broadway and 'Girl Crazy'," "hot from 'Fanny Foley Herself'," etc.

Closes with one gent "hot from resting."

Worrying About Ideal Ratio of Sound and Quiet

Studios are trying to find a happy medium in the dialog question. All are admitting talkers are talking themselves to death, and no little blame for present low grosses is based on this.

Lee Marcus, president of Pathe, on his recent trip here ordered his writers to cut down on dialog. He also urged the execs to get back to the silent technique.

Both extremes are apparent, with the "silent art" angle injected through long walks, climbing stirs and other touches minus talk that mean nothing and are as bad as too much dialog, it is complained.

Champions of dialog claim that the ability of players to carry out long dramatic scenes with a minimum of talk passed out when sound came in.

SID GRAUMAN QUITS LEGITIMATE ON COAST

Los Angeles, Aug. 3.

Sid Grauman has dropped the Mayan theatre after having made three legit productions, all going floppo. It is being hawked about for musical productions with none of the prospects getting any thrill out of the suggestion.

It is understood Grauman dropped plenty in his experiments, with some of the loss blamed on the unusual weather.

Future of the house as dark as itself.

ROXY IN FOR SHORTS

Changing Film Policy of Big House by Playing Longer Short Pictures

While in the past the Roxy through heavy stage production has seldom had room for any film shorts, with nothing above one-reelers ever booked, shorts distribs are looking to the house as a future spot for two-reelers. U is the first to crack the ice, selling Abe Bloomstein, Fox's film booker, a Slim Summerville item, "First to Fight" for current week.

It's the first time anything longer than a reel, as well as the first time a comedy of the Summerville type has gone in.

Under a new policy the Roxy is looking for more comedy shorts material as filler, it is said.

Plunkett's Self-Talker

Minneapolis, Aug. 3.

The image of Joseph Plunkett, RKO, addressed employes of the Minneapolis and St. Paul Orpheums at inspirational meetings last week.

Plunkett had a talker film reel made in which he told about the circuit's aims and what is expected of the employes.

This reel was screened at the meetings.

JOE FISHER SAYS THE GERMAN WAY

Big Circuit Man from 18,000 Miles Away Speaks About American Talkers and Foreign Market—Tells What They Want in Indo-China

AND CENSORSHIP, TOO

American film product has fallen so far below standards of 18 months ago that it's almost unrecognizable. Both the German and British markets are presenting a higher average of acceptable film fare, despite, of course, having nowhere near as much to offer. That's from the standpoint of the large territory known as the Middle East as seen by Joe Fisher, managing director of Capitol Films, Ltd., which handles the Straits Settlement territory.

Mr. Fisher has been in New York for several weeks looking over product of all the big companies for distribution in his section of the world. That .section .covers, .besides .the Straits Settlement, the Federated Malay States, Siam, Indo-China and the Dutch East Indies. Headquarters are in Singapore.

"American films have gotten into a sort of vicious circle recently," says Mr. Fisher, "and seem to be catering for the lower classes. It's gangs and gangsters, and for a change from that it's undressed ladies. Well, we can't use either of those subjects, no matter how well done.

"In the first place, we have a censorship problem, probably the most difficult one in the world. Our censors are pretty definite on the subject of crime films, and the recent American films, instead of helping us, are making it worse. We've tried to follow through the suggestions of some of the bigger American companies to appeal censor decisions. Only result of that is lifting of eyebrows and a suggestion that perhaps the government ought to see the films ever before we do, for fear one of them might slip in.

"Our list of don'ts is a pretty big one. You can't show guns and gangster, you can't undress women, you can't make fun of royalty or government, you can't outwit the police or established order, you can't touch immorality, and so forth and so on."

That, says Mr. Fisher, is only one of his headaches, though. There's also the language and version business.

Versions

"In the Dutch East Indies," he says, "the language is Dutch, in Indo-China it's French, the Straits Settlements is English. Even if you get a picture that you can show in these varied countries with equal success (and you very seldom do), how about the language situation?

"The thing that we've had to do most often is impose titles on the film and that is terrible. It can't work and never will. I've found only one successful answer and that is the German method of dubbing. Ufa's recent dubbing efforts surprised me by their perfectness and show of exactness. So much so that I looked at some dubbed films from Hollywood during the last week. But they are out. Hollywood has got to adopt the German method of dubbing, whatever that is, and then they can get money from the foreign market. It's the only answer, as I see it."

The only happy sign, according to Mr. Fisher, is that he noted a change for the better in recent films.

Change for Better

"American producers seem to be pulling up their socks," he says, "and I believe there's a change for the better coming. A film like 'The Public Defender' is in the right direction. 'Bought' is a splendid picture. There are others like that en route for the new early season. Then I understand there are a lot of musicals en route also. That's very good news. Musicals are great from the standpoint of our audiences over there. 'Rio Rita' was one of the biggest money makers we ever had.

"If Hollywood producers would only realize that 'Skippy' and 'The Millionaire' were splendid money makers right here at the same time that they were beautiful pictures for us at the other end of the world, they'd see that they're off on the wrong leg with gangster films. Good clean entertainment will always outsell anything else in the long run."

S. A. H. Shirazee, Fisher's associate, who came over to America with him in order to help buy films, returned to Singapore last week on notification that M. A. Namazie, head of Capitol Films, had died suddenly. Mr. Namazie's death, said Mr. Fisher, will mean no change in the staff or policy of Capitol.

Fisher's home office is 18,000 miles from Times Square.

Publix Turning All Houses in Fla., Except in 2 Towns, Over to Sparks For His Own 50% Profit Operation

A 3-Wk Record

Peace record has been established by Hays advertising code. It's three weeks.

During that time not a frocked gentleman, layman or Indian medicine man has registered a squawk about the way in which pictures are sold.

STUDIOS ADMIT IT'S EAST'S PARTY

Hollywood, Aug. 3.

It's killing the studios but they're being compelled to admit more and more that New York rules the works. That it's silly to try and show up New York and that the eastern execs throughout have the upper hand.

Studio influence on local hookups is manifested throughout, but at one fell swoop the New York directing heads have put a crimp into anything that became too much of an upstart.

New York has a cold impersonal attitude toward everything without any politics involved at any time. As soon as the coast defenders try to show everybody how smart they are, one little cue from the Times Square sector quiets everything and everybody down toute-de-suite.

All who've tried in any wise to cross the New York fountainhead have found themselves in a jam.

STAGE MUSICAL MOST DIFFICULT STAGE STUFF

Hollywood, Aug. 3.

Book difficulties now with Metro's "Flying High," and past troubles with musical librettos such as "New Moon," and "Good News," are serving as object lessons to the producers on the future talker rights to successful musical comedies.

Not only have the books with their thin plots necessitated expensive revamping, but the song hits have been an equally grave problem. By the time the screen versions were ready for production the song hits from the original stage productions were outmoded.

Before E. J. Sparks sailed Saturday (1) for Europe, it was reported he had arranged with Publix to take over all of Publix houses in Florida excepting the Publix houses in Miami and Palm Beach.

These houses inclusive of the Publix houses at present under Sparks' operation, will amount to around 40. Transfers are to be made in about a month, it is said.

As usual in theatre deals of this nature, Sparks will lease the houses from Publix at an agreed upon rental, and share equally in the profit. Sparks is entirely free in his operation of the Publix houses. He buys and books as he wills, paying his own prices for pictures or stage attractions, whether the pictures are Paramount's or another brand.

Sparks sold these houses to Publix sometime ago. Later he received some of those he sold back for his operation, notably in Jacksonville.

Others

Kincey & Wilby of the Carolinas have major operating jurisdiction of their prior-owned houses or others throughout the southeast with Publix. Move is similar to policy revealed in recent Publix partnership deals where owners bought into are left with full operating control for the Publix chain, differing only in that more complete local jurisdiction is vested in Sparks, Kincey & Wilby, and possibly others.

For Sparks the new addition means four Publix houses in Tampa, two in Daytona, and one in Lakeland.

Kincey & Wilby, heading the South Carolina Amusement Corp., are at present operating around 60 houses for Publix, doing their own operating, buying and booking.

No Red

It is claimed that Kincey & Wilby, who make frequent trips to New York to confer with the Publix h.o. and book film, have not a single house in the string entrusted to them that's in the red. In view of conditions generally throughout the south, this is viewed as a striking example where territorial knowledge from being on the ground has its reward in theatre operation. Similar results, though perhaps not as envious, have been obtained in other territories through local former indie owner operation.

100 Under Chatkin

Recently Publix divested itself of operation of two of its three houses in Birmingham by turning over the Strand and Galax to Frank Merrett, retaining for h.o. jurisdiction the Alabama, the big operation in that key. Another is Carl Bamford in Asheville, N. C.

David J. Chatkin, former director of theatre management, is the h.o. divisional chief over the south lying east of the Mississippi. He will have operating jurisdiction of Miami, Palm Beach, the lone house in Birmingham, Atlanta, and the balance of the theatres in his division, which following new move will bring the number under his authority to only around 100.

3 FOX BRONX HOUSES FOR SALE TO TOP BID

Fox Theatres has placed three grind houses in the Bronx on the auction block. They are the Belmont, Blenheim and Parkway, absorbed from indie owners a couple of years ago.

Possible buyer of the new Bronx trio to be leased or sold not mentioned.

Warners Loads Up with Product; 245 Features—7 Different Brands

During the coming show season under buys already made or in negotiation with expected early closing and heavy committments in each case involved, Warner Brothers will be playing seven different brands of picture product in the majority of its chain houses. These are WB, First National, Paramount, Radio, RKO-Pathe, Universal and Columbia. All deals are set except those with Col and Par.

Combined output of these companies for 31-32 is approximately 245 pictures, with the Warners taking advantage of the slack in this year's selling season by stepping out early to tie up as much product as possible.

Last season the Warners found themselves strictured with threatened seriousness in an attempt, resting with the chain at the beginning of the 30-31 selling season, to feature WB and FN product only so far as was possible in Warner houses. The difference the coming exhibition year throughout the Warner chain will be wider use of major brands than by any other organization.

While in some quarters it is pointed out that WB has loaded up heavily with product, Warner insiders indicate they will be able to use everything so far bought, possibly more, without any apparent worry at this time over absorption.

$11 Top

Orchestra seats for the premiere of "American Tragedy" are priced at $11 on the tickets.

Paramount's $2 special opens at the Criterion, New York, tomorrow (5) night.

OHIO CENSORS RELENT

"Just a Gigolo" Now Going on Exhibition in Toledo

Toledo, Aug. 3.

Ohio censors have finally released "Just a Gigolo." Bluenoses held it up for several months, and after plenty of cutting released the film. Loew's Valentine here had the flicker booked and advertised, but due to the tremendous slicing gave it up.

A Cleveland house showed "Gig," but that was the only Buckeye house to screen it. With a new head of the censors, it is believed the cuts were replaced. Anyway Wally Caldwell, manager of Loew's here, will run it next week.

RKO-PATHE'S BIG DEAL WITH FOX, EAST-WEST

RKO-Pathe has closed a national deal with Fox East and Fox-West Coast for all situations where not in conflict with RKO or other previous accounts. It's the biggest deal yet for either the old or the new Pathe company.

Two other deals of national significance, calling for heavy commitments, are meanwhile underway with Publix and Warner Bros.

Before going into blanket deals with big chains of producer-distributors, Ned E. Depinet, RKO-Pathe's distrib chieftain has succeeded in closing a record number of independents throughout the country.

RKO's Free Trip and 30-Day Vacation For Mgrs. Look Set for Schainberg

The RKO managers' contest for best business in each RKO theatre over the month of July has ended. All classes of theatres including vaudefilmers and straight picture houses were entered in the contest for a free round trip to Europe.

The winner will be announced Aug. 10 but it seems fairly certain John Schainberg, manager of the RKO theatre at Madison, Wis., will win. He led the field for three weeks by a big percentage.

RKO promoted the trip by the simple expedient of holding two of its weekly Friday night broadcasts on board the Conte Grand liner of the Lloyd Saubauda line. In return for this courtesy in which the Saubauda people received thousands of dollars worth of free advertising, they reciprocated by offering two free passages to the Mediteranean and back. The trip is to take 10 days.

200 RKO managers were entered in the contest. The winner is to be adjudged by audited figures and the judges are E. M. Glucksman, Nate Blumberg, Herman Zohbel and O. R. McMahon. Each theatre was given a percentage rating to top. Those in the red all year had to cut down the losses along percentage ratings and those in the black had to increase the take. The manager showing the greatest upward percentage rating to win. Schainberg at Madison led for three weeks by the total of 247.20% with Frank Hines of Cleveland next with 209.71%. Herman Witman was pushed up into the high column at his Albee Brooklyn house to 162.48 for the third week.

The winner gets a months' vacation on pay and expenses into New York and back home after the ocean voyage. If married passage for two, otherwise just one round trip ticket.

Glucksman of the RKO theatre operating department said the contest had improved business for July greatly over that of July of last year. Passes were cut down to nothing in all houses by managers and they had entire neighborhoods working for them on the free trip thing.

NO PATHE NEWS-FOX DEAL CONSIDERED

No deal between Fox-Hearst and RKO-Pathe News has ever been considered, says Hiram Brown of RKO.

A story in "Variety" last week said negotiations were on whereby Fox-Hearst might take over Pathe News. In the story it mentioned the report emanated from within the F-H ranks.

1st Runs on Broadway

Subject to Change)

Week Aug. 7

Paramount — "Huckleberry Finn" (Par.)
Roxy—"Young As You Feel" (Fox).
Capitol—"The Great Lover". (Metro).
Rivoli—"The Smiling Lieutenant" (Par) (4th week).
Strand—"The Reckless Hour" (WB).
Mayfair — "Traveling Husbands" (Radio).
Winter Garden—"The Star Witness" (WB) (3).

Week Aug. 14

Paramount—"Caught" (Par).
Roxy—"Bad Girl" (Fox).
Capitol — "Sporting Blood" (Metro).
Rivoli—"Smiling Lieutenant" (Par) (5th week).
Strand — "The Runaround" (RKO-Pathe).
Winter Garden—"Star Witness" (WB) (2d week).

$2 Pictures

"A Free Soul" (Metro) (Astor) (10th week).
"An American Tragedy" (Par) (Criterion) (5).

Foreign Films

"Zwei Herzen im ¾ Takt" (Superfilm) (German) (Europa) (54th week).
"Lustige Weiber von Wien" (Superfilm) (German) (Little Carnegie) (5th week).
"Express 13" (Ufa) (German) (Cosmopolitan) (7).
"Five Year Plan" (Russian) (Amkino) (Cameo) (7).
"Der Wahre Jacob" (Emelka) (Belmont) (6).
"The Love Storm" (BIP) (British) (Warner's) (7).

One Union Crew Pickets Another on Long Island

Injunction order restraining members of the Empire State Stagehands' and Operators' Union, not affiliated with the IA, from picketing Loew's Valencia, Jamaica, L. I., deluxer, has been obtained by Loew's and is to be heard Monday.

It is claimed picketing of the house by one union was in retaliation for picketing carried on by Local 4 of the IA at the Carlton, Jamaica, indie operated by Dave Weinstock, using Empire men.

Stated that Weinstock, when pricing the union men, found it would cost him nearly $1,000 weekly, since house was designated as a legit and recently given up by the Brandts. When Weinstock used the Empire men, Local 306 (operators) picketed and were replaced by Local 4 (stagehands) when Weinstock obtained an injunction restraining Local 306.

Twist of one union picketing another is said to have happened when Weinstock suggested that move to the Empire organization.

WILLIAM K. HOWARD

Directed
"TRANSATLANTIC"
A Fox Production

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

People in picture production are hot on superstition. Only thing not yet done is to put a seventh son of a seventh son on the payroll as a supervisor, but that may happen yet. Carrying a charm is the simplest and most universal stunt.

Raoul Walsh, Frank Borsage and William Wellman are among directors who figure their pictures haven't a chance unless they play a bit themselves. The Chaplin influence. Another megger must have his mother in the mob for good luck. Plenty dodging the 13's, with Dave Butler the reverse, insisting on the 13th for his starting date. Josef von Sternberg gets a black cat in his picture somewhere. Pola Negri wants to be presented with a pig the day she starts her Pathe pic. It goes on and on.

Erin Moore's at Tiff

Erin O'Brien Moore, who hit the Coast with "Street Scene," got on the Metro payroll three months, but not in a picture. Her first film role will be for Tiffany in "Leftover Ladies." Tiff is looking for a director to do it in 12 days; Lloyd Bacon wanted 22.

LeMaire Back at WB

Warner casting office again open. Rufus LeMaire went back on the payroll last week. Production resumes later this month.

Leonidoff on Coast

Leon Leonidoff, Roxy stager, here to put on F&M Ideas for six months.

How It's Done

To get Zasu Pitts into it with Slim Summerville Universal had "Some Do and Some Don't" rewritten. That done, they decided Miss Pitts wasn't the type. Now looking for someone.

Carroll in "Killed"

Nancy Carroll, arrived to co-star with Buddy Rogers in "Mary Makes a Call," has her second assignment. Lead in Lubitsch's "The Man I Killed."

Paramount bought Robert Sherwood's "This Is New York." Robert Harris will supervise.

Robinson in "Wong"

WB wants to wean Edward G. Robinson from gangsters. He's assigned for "The Honorable Mr. Wong" after his RKO vaude tour.

Philippine background for Ramon Novarro's next. Story probably around the home-rule agitation.

Hobart Reconsiders

Rose Hobart has cooled about Universal. She's back on the sked for "Back Street" instead of that "leave of absence" for legit.

Buzzell Between

Eddie Buzzell takes a rap out of the Stanwyck-Columbia fuss. He was to have gotten his first feature directing on "Gallagher." Meg was switched to Frank Capra when the Stanwyck picture was called off.

Portable spotlight platforms, devised by David Garber, will replace the stationary light towers at Pathe. Hanging spots from the rafters or trucking them around sets is figured to save the studio $20,000.

Rex Bell presented Clara Bow with a roadster for her birthday.

Revivalist's Short

Homer Rodeheaver, former Billy Sunday trombonist and himself a revivalist, will make a series of shorts written around old revival hymns. Pictures will be made during a barnstorming revival tour of the south this fall.

Bennett's on Shelf

"She Wanted a Millionaire" goes on the shelf for about three months due to Joan Bennett fracturing her hip when thrown from a horse during filming of a scene. Picture was about half completed when the accident occurred. Rest of the cast, all contract players, will get other assignments.

Writers' Bill

Batch of Writers' Club one-acters for Aug. 19-20 includes "Virgin King," by Tom Geraghty; "It Seems There Was a Traveling Salesman," by F. Hugh Herbert, and "It Happened in Hollywood," by Charles Sharpstein.

Another try to put over the Lido Club at Santa Monica, this to be made by Harry M. Sugarman, calling it the Hollywood Beach Club. Heinie Brand, previous lessee, turned it back to the Gore Bros. after six months.

Miller's Next

Reverse English on the version stuff planned by Warners in the case of their German quota musical, "Her Majesty, Love." An American version will be made starring Marilyn Miller.

"Spot" Nears Meg

"X Marks Spot," with which Tiffancy has laid low many a script writer, has now been handed to Frank Strayer to study for megging.

Mack Changes Pics

Russell Mack has been moving "Heaven and Earth," but not fast enough to finish before Aug. 3, when he must get "Spirit of Notre Dame" under lights. Universal has Bert Glennon sub-megging the last days of "Heaven."

William McCormick sold his interest in the Associated Film Lab. and goes to Naples this month. He's got a film proposition for Europe.

Col's Big Moment

Twenty writers and 18 stories in work gives Columbia an all-time peak for pre-production.

Putt Mossman may make a freak two-reeler for Universal. He's a champ at horseshoe pitching, trick motorcycle riding, and sharpshooting.

Girls and Ivy

Thirty-three girls on a garden party set for Metro's "The New Wallingford" were victims of poison ivy. Or maybe it was Jimmy Durante, who's in the picture.

Hayakawa's Third

Sessue Hayakawa's first two wards having grown up and married, he is making arrangements to adopt a Japanese boy, of impoverished parents.

Neighbors around the Roosevelt hotel are protesting against the band on the roof playing after one a.m. "Roof" is on the third floor of the hotel.

"What a Man" Revival

Downtown nabes are reviving an old Sono Art titled "What a Man," with Reginald Denny and Marie Dressler featured, to cash in on the Ma Kennedy publicity. Studios forgot about the old release in their recent tiff over quickies of the same name which are being rushed out at least in script.

Clymer Ill

John D. Clymer, scenarist, is in the Hollywood hospital suffering from a heart attack.

Bug Hunter Does Oke

Foolproofing scripts by his private formulae seems to be working out for Harry Chandlee, "bug hunter" of Paramount's story department. Chandlee has worked on his theories for 14 years and is picking out script flaws for the studio.

OLD MAN BUDGET TO DETERMINE LOCALE

Hollywood, Aug. 3.

Radio will make "Marcheta" with Richard Dix as his next instead of "Frontier," originally slated to go into production next. Spanish story will start middle of September.

Studio figures it's good policy to take Dix out of his string of American characterizations and give him a change of pace as the bullfighter. Also considers it wise to put "Frontier" farther awa. from "Cimmaron" to avoid comparison or the thought that it is a sequel.

Question of shooting locations in Spain still hinges on the length of Old Man Budget's whiskers.

L. A. to N. Y.

Fernando Rodriguez.
Will Jason.
Val Burton.
Claudia Dell.
Minor Watson.
Ben Hecht.
Gordon White.
Edward Everett Horton.
Marx Brothers.
Cliff Work.
Sylvia Sidney.
Mrs. Myron Selznick.
Mrs. David Selznick.
Eleanor Boardman.
Maxine Lewis.

N. Y. to L. A.

Al Sherman.

U. A. Finishing Season's 12 by Nov. 1st; Record Studio Shut Down of 6 Mos.

The new season's program of United Artists, or a total of 12 pictures, without anything expected from Charlie Chaplin, Mary Pickford and Douglas Fairbanks, will be completed by Nov. 1. Entire United Artists and Goldwyn studios will shut down at that time for the longest layoff any studio will have experienced—around six months. Sam Goldwyn will come east and probably make another trip to Europe.

Goldwyn, now in complete production charge, is figuring on an average of a month in shooting schedules on pictures, with three already completed, "Street Scene," "Palmy Days" and "Unholy Garden" within that schedule.

Gauging production completion by Nov. 1 makes it possible for UA to try a new sales stimulant this year, with Al Lichtman, v. p. in charge of distribution, asking accounts to see pictures before buying. UA also sells its pictures singly under separate contracts.

The number of pictures Goldwyn himself will deliver is nine. With three finished and three ready to start, that will leave only three. Howard Hughes has two in work now, with a third to follow.

No Financing

Although at first it was announced a picture each from Mary Pickford, Charles Chaplin and Douglas Fairbanks were expected, none is being sold and it is stated doubtful that any or all of the three star-financed productions will come along. Both Joseph M. Schenck and Sam Goldwyn are said to be emphatic in their stand not to finance any of these three stars.

Ordinarily the UA and Goldwyn studios have been closed for a couple months around the first of the year. Last season the Warner-First National studio at Burbank closed for five months, the record for any major producer. UA is likely to be closed from Nov. 1 to around May 1 or seven months.

Educational May Take B'way House for Films

If present plans pan out, Educational will have its own house on Broadway as a show-window for Tiffany and World-Wide features as well as Educational shorts. While admitting that his company, now a three-way distributor through Tiff, W-W and Educat programs, is looking for a theatre at this time, E. W. Hammons declares that so far negotiations have not been opened for any particular theatre. At the same time Hammons concedes there isn't much to pick from, saying that Educational would insist on a Broadway spot, staying off the side streets.

A possibility from reports is the Rialto, jointly owned by Publix and United Artists, with the former operating.

Hammons says that while some of his men may have put in feelers for that or other houses, he has not been advised one way or another. Nor has submittal of any theatres from outsiders come to his attention.

Publix, indicating that chain will retain the Rialto, with the Four Marx Bros.' picture, "Monkey Business," due early in September, similarly says it has not been approached.

In supporting a house, which for Educational would doubtless be a weekly change, the present production schedules for Tiff (26) and World-Wide (18) would have to be increased. Hammons declares that while this would mean only 44 pictures a year, production plans are elastic enough to increase schedules if warranting.

Par's Splurge

Hollywood, Aug. 3.

With all other studios down below a production normal Paramount is in the midst of the heaviest mid-summer in years.

In production or set for the month are 15 pictures, while another three are still in the process of editing.

DARROW FILM IN TENN.

"Mystery of Life" Not Wanted in Monkey State

Birmingham, Aug. 3.

Clarence Darrow's film, "The Mystery of Life," is finding a pretty hot reception in the neighboring state of Tennessee.

First notice came when it became known that the film was booked for the one and only town of its kind, Dayton, Tenn., where the famous Scopes monkey trial was held.

The preachers sought and are still seeking to prevent the showing of the film.

Over at Memphis where not a speck of a sign of the film being booked in the women censors have pounced on the idea and said they wouldn't allow it.

THEATRES SURRENDER IN L. A. AD RATE TUSSLE

Los Angeles, Aug. 3.

Local theatres going back into the "Times" and "Herald," respectively a. m. and aft dailies, is a complete surrender by the theatres. There may some bulk space arrangements made for contracts on so many lines per year, but the theatres went back with the start of their present week's campaigns.

Both of these dailies rate as the "class" circulation. The "Herald" is the Hearst eve paper. "Times" is Harry Chandler's rag. Hearst's morning paper, "Examiner," has the biggest local circulation.

Chandler told the theatre execs that his news policy will be, as always, "very fair," but that the "Times" will go after "all the news" as before, which is regarded as only tepid compromise by the publisher in the paper's campaigning against the picture industry.

The studios are the special targets of these stories, with the industry of the opinion that Chandler is taking it out on the producers because of the theatre ad. rate war.

NITE BASEBALL NOT MENACE TO THEATRES

Night baseball isn't annoying or threatening to indent box offices in any particular part of the country, it is claimed. No complaints about it have come into New York, according to both the Hays Organization and the Motion Picture Theatre Owners of America.

This summer is remarkably free from outside attractions so far as theatres are concerned, it is pointed out by both associations. Runt golf courses are in their final death throes.

Rain has been so frequent theatres in beach and outdoor amusement localities have reported to have benefited, especially since the hot weather started.

Why theatres themselves should be enjoying their most depressive summer is thus being checked up solely to national depression, more or less.

Publicity Only Winner In Dreiser Vs. Par

Even with a contract, unless it is dictated by the writer, an author can't tell a producer how to adapt his book to the screen. The White Plains, N. Y., Supreme Court rendered a preliminary decision along these lines in refusing to grant Theodore Dreiser the satisfaction of postponing the picturization of his "American Tragedy." Paramount opens it at the Criterion, New York, Aug. 5, as announced on the day the Court took the Dreiser move under advisement.

Whether Dreiser will carry the matter along as a civil action before a jury has not been indicated. Paramountites feel that the Drieser personal matter is washed up, with neither the picture nor the author suffering by the publicity gained by the court noise.

Still a Secret

One of the few exhibs who hasn't a squawk about the depression or weather, despite that most of his RKO houses are far out in Brooklyn and haven't refrigeration, is Joe Lee.

Says Joe:

"Business is good. I guess they haven't heard about the depression here."

Allied Newsreel for Twice Weekly Release Before End of August

Approximately $900,000 worth of space has been contracted for by two national advertisers, the first to go on the line for the Allied Newsreel. Contracts were entered into Monday, with two more promised before the end of this week.

Allied reel, which Kinograms will make, is now certain for release late this month.

Contrary to reports elsewhere that Allied could never get the advertising backing, the organization is turning down advertisers who won't go in on the national basis. Latter is for an estimated 4,000,000 attendance in close to 3,000 theatres throughout the country. This is twice weekly, the reel being geared for semi.

One account which Kinogramites say it refused because it wanted to buy in on a zone basis is "Flit." Since then Warner Brothers has been showing advertising matter from that organization on some of its own screens.

HURRIED CHANGE OF BILL BY WB AT GARDEN

Quickest change of an advertised Broadway opening was effected by the Warners Monday when "Star Witness" was substituted at the Winter Garden for "Bought." Gangster child murder on 107th street last week a day before the "Witness" print arrived in New York prompted the sudden switch. The picture has many story angles similar to the shooting, especially the alleged neighborhood silence toward the police due to gangster terrorism.

It was preceded by a strong attractive ad campaign in the New York dailies. The ads were in letter form addressed to the District Attorney and Police Commissioner.

"Bought" will reopen the Hollywood, New York, about Aug. 14. Practically a new publicity and advertising campaign will have to be built around it since considerable of this material had been used in preliminary exploitation before the switch at the Winter Garden was decided.

Writer Directs, Megger Supes on Next Quillan

Hollywood, Aug. 3.

Ralph Murphy, Pathe writer, has been assigned to direct Eddie Quillan's next picture as yet untitled. It's Murphy's first directorial assignment. Tay Garnett, heretofore a director will supervise.

Story is by George Drumgold and Hal Conklin, written around an auto camp.

Publix May Turn Back Eastman To University—$85,000 Annual Rent

Rochester, N. Y., Aug. 3.

Publix is considering a plan for turning back the Eastman theatre to the University of Rochester.

With the $2,500,000 house closed and Publix convinced operation against present public antipathy involves too heavy losses, effort has been made to break the lease. The $85,000 a year rental helps support the musical activities of the Community Music Association. University is unwilling to take back the house except on terms that will continue the music activities.

A plan has been submitted to Publix which would reduce the rental and give ontrol of the theatre to the University. Publix would continue to operate the Regent and Century theatres which are included in the lease with the Eastman.

If Publix agrees to the plan the Eastman would be operated as a concert hall for the Eastman School of Music and Rochester Civic Orchestra. It would be used two or three evenings a week for concerts, grand opera, light opera, student recitals and Sunday orchestra concerts, many of which would be free to the public.

While occasional class film programs might be offered, the house would pass out as a film theatre, for which it was intended. Building of the Rochester and RKO Palace along more popular lines really put it in limbo. Publix has tried unsuccessfully to peddle the lease and the plan under consideration appears best bet for all concerned.

MEMPHIS WANTS VAUDE

"Daily" Editorializing About Live Talent on Stage

Memphis, Aug. 3.

Memphis is raising a merry howl for some stage shows in the town. Since vaudeville was taken out of the RKO and Loew houses there has been nothing but squawk after yells for vaude.

"The Commercial Appeal" has led the fight, it seems, with editorials begging for vaude. The first editorial appeared several Sundays ago and another the other Sunday. In the last editorial the paper made mentioned that there was considerable talk around town of boycotting the theatres and advised against such action. The sheet said that it had enough confidence in the theatres to believe that with increased patronage they would bring vaudeville back.

In conclusion the editorial said that after all theatres were in business to make money.

WRITERS-PRODUCERS START WITH PARLEY

Hollywood, Aug. 3.

First conference between the producers and writers' committees on asserted grievances of the scribblers was strictly a parley, with the score of accomplishments recorded as zero. There will be other meetings but no date set for the next, which will be at the discretion of the boss group.

Initial get-together was a round table affair at the Paramount studios at which the writers described in part what they thought should be done to remedy conditions. Plaint of the writers was that the producers aren't getting their money's worth out of the typewriter clickers due to conditions, chiefly the system of supervision by minor execs.

Producers sitting in on the confab were Louis B. Mayer, Irving Thalberg, B. P. Schulberg, Daryl Zanuck, Joseph I. Schnitzer and William Le Baron.

Pathe West Only

Except to make shorts occasionally in New York, Pathe will concentrate its production on the West Coast. Patheites deny that the end of the studio fire investigation will result in the company reopening the Harlem River plant here.

That lease is through and will not be resumed, it is stated.

Fox N. Y. Let Outs

Although no salary cuts are yet announced, the Fox organization is doing its first employee pruning on a general scale.

First let-outs from the home office total 20, with about five of that contingent from the publicity offices.

Roxy Can Have Radio's "Husband" as Wanted If Taking 2 Other Radios

Fox Roxy wants the Broadway first run of Radio Pictures' "Travelling Husband." This is the picture Radio's publicity dept. has started in on a junior national exploitation campaign.

Letting the Roxy have the picture would deprive RKO's own Mayfair on Broadway of the first run. The Radio force is reported having advised the Roxy theatre management it can have the "Husband" picture if the Roxy will agree to exhibit two other Radio features during the new season.

There it hangs.

On the Roxy side, however, it depends upon the attitude of the Fox studio.

WB Can't Agree with Metro on Film Terms

Looks like Warner Bros. having shed one adversary in Paramount, with whom it has made peace, has now taken on another in Metro. Where last season W. B. houses were lost to Paramount product, currently they look to be without the M-G-M stuff. Differences between the Warner theatre management and the Metro sales office over prices for Metro product caused the rift.

The break between the W. B. theatre end with the Metro office does not affect the Warner film end, as W. B. already has sold its product to Loew for the Metropolitan New York area.

On last analysis it sizes up to Warners having exchanged Metro product in favor of Par, but that's only on the outlook. Really it's a break over prices, and Metro has already begun to sell away from Warner theatres, it is said.

The situation is not without its big and deep business angles, as Warners claim to have around 70 or so controlled situations where Metro has no other outlet nor has any other film company.

Warners end when asked admitted they like and can use Metro pictures, but couldn't see the prices quoted.

The break occurred about a week ago, but apparently was kept sotto voce. It only became known to the trade generally latter part of last week.

The Screen to Drive Out the Gangster

There appears to be a growing feeling for the picture business to take up the cudgels against the gangster situation. Having glorified the gangster for cycle of features the new move is being advocated for the studios to take the reverse angle but to turn out some more gang films. Company heads are reported not adverse to the idea providing they can find suitable stories.

Despite the publicity by the press, the so-called "gang craze" didn't reach its peak until the dynamic and well made modern underworld pictures started to reach the screens. That being so, it stands to reason Hollywood can reassert itself in bursting the gangster glamor balloon blown up by both the press and screen.

As a propaganda means moving pictures still rates above both the newspapers and radio. Any campaign the industry should launch in story form, such as "Star Witness" (WB) for example, would be a powerful factor—with that campaign to preferably advocate deportation for alien gangsters as undesirable citizens as the most certain solution.

Ever since "Public Enemy" Warners has contended that it is addicted to an anti-gangster offensive and Pathe News also picked up this thread. Regardless of any personal publicity wrapped up in these two instances, the gesture remains a framework upon which much might be accomplished.

15 Women to 1 Man Stand in Line at State-Lake, Chi, to See Constance Bennett Suffer, and That's $35,000

Chicago, Aug. 3.

Where will the femmes go is the worry of the loop currently. Two houses, directly across the street from each other, are having the big battle on this question.

"Common Law" got away to a terrific start at the State-Lake, with the gals lined up on the sidewalks for a peek at Constance Bennett. Women outnumbered the males at a ratio of about 15 to 1. Matinees were heavy, as expected from the shopper trade, with the nites falling off somewhat, though the evenings brought a bit of carriage patronage. It all means the biggest gross for this house in many weeks, a gala $35,000.

Across the way Ruth Chatterton paraded "Magnificent Lie" into the Chicago. Opening better than expected. Though the film is bound to slide on its weak reports, there are signs of a steady closing total.

Around at the United Artists "Son of India" surprised by coming through with results. Shoved into the house because of lack of other product, it was figured as a stopgap. Given no advertising campaign other than two regulation advance ads on the house budget. No outside coin invested. But flicker galloped away so cleanly B. & K. office is excited and now adding more cash to the newspaper appropriations.

"Public Enemy" cracked suddenly in midweek as expected for gang films here and goes out Thursday (6), with "Merely Mary Ann" replacing. "Politics" will make it just under three weeks in the loop, giving way on Friday (7) to "Huckleberry Finn."

"Russia," probably the five-year plan thing, a newsreely indie picture, opened hopefully at the legit Apollo yesterday (2).

Estimates for This Week

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Magnificent Lie" (Par) Stage show. Chatterton away to fine clip, but due for slight fall, according to notices. In spite of handicaps will finish week likely to better-than-expected $42,000. "Young as You Feel" (Fox) last week nicely at $41,400.

McVickers (Publix-B.&K.) (2,000; 50-75-85)—"Public Enemy" (WB). Burst bubble after hitting clean first week. Opener fine at $30,800,

(Continued on page 54)

B'klyn Kind of Quiet, $35,000 for 'Lane' at Par

Brooklyn, Aug. 3.

Consistent hot weather has done its damage. All anyone has to do to confirm this is to take a look at Coney Island any day and find out where all the customers are hiding. All the boys complaining. Despite high pressure selling, stunts, name attractions and even free dancing in one lobby, folks just won't get on the subways these hot nights.

Break in the hot spell over the weekend brought encouraging symptoms of a recovery, with Paramount and Fox starting off well, but it's hot again today. Eddie Dowling in "Honeymoon Lane," at the Par, turned press agent three nights before the opening and plugged the picture from the stage.

The Fox, with "Newly Rich," a Paramount flicker, is showing an increase.

The Paramount has started to ballyhoo new type of stage shows which are to be produced localiy.

Estimates for This Week

Paramount (4,200; 85-75-50-25)—"Honeymoon Lane" (Par) and unit. Should get around $34,000, which isn't bad these days. Last week "Magnificent Lie" (Par) didn't hold up ending with disappointing $33,000.

Fox (4,000; 25-35-50) — "Newly Rich" (Par) and unit. Kids going, with low prices as much a draw as anything else; will probably get around $26,000. Last week "Holy Terror" (Fox) and Ann Pennington in person fair $23,000.

Albee (3,800; 25-35-50-75)—"Public Defender (Radio) and vaude. Fifi Dorsay in person but may only get mediocre $15,000. Last week holdover of "Common Law" (Pathe) and Basil Rathbone in person, a weak $18,800.

Metropolitan—"Man in Possession" (M-G) and vaude. Nothing exciting and will do well to reach $18,000. Last week "Laughing Sinners" (M-G) also $18,000.

Strand (2,200; 25-35-50)—"Reckless Hour" (FN). Playing day and date with New York Strand; maybe $13,000, fair. Last week "Night Nurse" (WB) o. k. at $14,800.

"Politics"-"Miracle" Romp in Minn. on $30,000-$19,000

Minneapolis, Aug. 3.

Really sensational grosses are being chalked up this week by two outstanding pictures—"Politics," at the Minnesota, and "Dirigible," at the Orpheum. Shows again that real attractions can get the dough.

Cool weather helping some and splendid exploitation campaigns for both pictures helped a lot more. Both the Minnesota and the Orpheum went the limit in selling their attractions.

Otherwise, the picture line-up around the loop is pretty weak and business is correspondingly off. "Great Lover," "Women Love Once" and "Never the Twain" not only took pannings from the critics but also are meeting cool receptions from the few fans they attract.

Estimates for This Week

Minnesota (Publix) (4,200; 75)—"Politics" (M-G) and F-M unit. Ace box-office team a biz stimulant; second Fanchon-Marco unit a big improvement over first; with continuation of favorable weather may touch $30,000, fine. Last week "Magnificent Lie" (Par) started big but slipped badly during the week for about fair $24,700.

Orpheum (RKO) (2,890; 50)—"Dirigible" (Col) and vaude. Picture which couldn't get anywhere here during the summer for $1.50 at the Century is packing 'em at pop prices; may reach $19,000, enormous. Last week "Miracle Woman" (Col) about $16,500, very big.

State (Publix) (2,200; 50)—"Great Lover" (M-G). Dandy cast, but no single name with exceptional pulling power; business slipping since opening; will do well to top $7,000, poor. Last week "I Take This Woman" (Par) around $8,300, better than expected.

Lyric (Publix) (1,300; 35)—"Women Love Once" (Par). Will be lucky to pass $3,000, poor. Last week "Secret Call" (Par) around $3,500.

Aster (Publix) (900; 25)—"Never the Twain" (M-G). Mediocre at about $900. Last week "Five and Ten" (M-G) about $1,700, fair considering heat.

Grand (Publix) (1,100; 25)—"Women of All Nations" (Fox) first half; "Secret Six" (M-G) last half. Second loop runs. Probably $1,500, fair. Last week "Laughing Sinners" (M-G) and "Lawyer's Secret" (Par) about $1,100.

'SQUAW MAN'S' $19,000 LOOKS BRIGHT IN PROV.

Providence, Aug. 3.

(Drawing Population, 315,000)

All the film houses here are getting a fair break this week with good product. "Squaw Man," at the State, heralded by sensational plugging, will lead town by a wide margin.

Estimates for This Week

Loew's State (3,500; 20-50-75)—"Squaw Man" (M-G). All sorts of stunts and ballyhooed as world premiere; moderate weather giving house a chance to reach splendid $19,000. Last week "Great Lover" (M-G) slipped to $11,000.

Majestic (Fay) (2,200; 15-50)—"Night Nurse" (WB) and "Children of Dreams" (WB). Will catch close to $12,500, okay. Last week "Broadminded" (FN) and "Chances" (FN) smooth at $13,000.

RKO Albee (2,500; 15-50)—"Dirigible" (Col). Liked, but struggling, around ordinary $7,500. Last week "Common Law" (Pathe) $9,400, pretty good.

RKO Victory (1,600; 15-50)—"Common Law" (Pathe). Brought here for second week from sister house; showing no evidence of great strength and with keen competition this one not likely to go over a poor $3,000. Last week "Public Defender" (Radio) $2,900.

Paramount (2,200; 15-50)—Secret Call" (Par). Looks like best programmer house has had in weeks, but no indication that weak cast can pull over $4,500. Last week "Forbidden Adventure" (Par) and name misleading, also $4,500.

Fays (1,600; 15-50) — "Daddy Long Legs" (Fox) and vaude. Feature here a couple of weeks ago but brought back for second week; sure of $6,500. Last week "Holy Terror" (Fox) depended on stage show to come through at $6,000.

NEW HAVEN'S RACE

Managers Rush for New Season—"Clock," "Miracle" Around $10,000

New Haven, Aug. 3.

(Drawing Population, 300,000)

Managers are staging a race to see who can go into the new season first. Plenty of noise on all sides already announcing "opening of 1932 greater season." But the idea seems to be to struggle through the next four weeks 'till Labor Day comes to the rescue.

Estimates for This Week

Paramount (Publix) (2,353; 65)—"Murder by the Clock" (Par) and unit. About fair $10,000. Last week "Newly Rich" (Par) $10,700.

Fox Poli (Fox) (3,040; 65)—"Miracle Woman" (Col) and unit. Will do mild $10,000. Last week "Politics" (M-G) got good $15,500.

Roger Sherman (WB) (2,200; 50)—"Common Law" (Pathe) should do around $6,000, okay under present conditions. Last week "Smart Money" (WB), same.

Bijou (Fox) (1,536; 50)—"Salvation Nell" and "Mother's Millions." Will be light at $3,200. Last week "Holy Terror" and "Ex-Bad Boy" held to moderate $3,400.

$12,000 WILL BE TOP IN MONTREAL THIS WK.

Montreal, Aug. 3.

(Drawing Population, 600,000)

Fine but much cooler weather made some difference to grosses at the end of the past week, and will be likely to better current week.

Without any standouts, pictures are acceptable. Grosses may go as high as $12,000, with probably Palace topping the parade on "Man in Possession." Capitol has a couple of pictures likely to go over well. Loew's may get a better break than last week on "Everything's Rosie." Princess comes back to U. S. pictures with "Lover Come Back" and big ballyhoo in local press. Imperial sticking to steady gross on usual brace.

Nabes also feeling benefit of cooler weather and fans starting to return from vacation.

Estimates for This Week

Palace (FP) (2,700; 75). "Man in Possession" (M-G). Liable to shake up b. o. to $12,000, better tune than for some weeks back on Montgomery, femme's delight here. Last week "Young Donovan's Kid" (RKO) no panic at $9,000.

Capitol (FP) (2,700; 60). "Chances" (WB) and "Broadminded" (WB). May go over well, largely dependent on temperatures, to $9,500. Last week "Vice Squad" (Par) and "Dude Ranch" (Par) killed by heat best part of week, grossing $8,000.

Loew's (FP) (3,200; 35-60). "Everything's Rosie" (RKO). Vaude. Fair vaude should rate $9,000. "Black Camel" (Fox) last week possibly had lowest gross of year with house half empty if not worse some nights. $7,500.

Princess (CT) (1,600; 35-60). "Lover Come Back" (Col). Fair picture likely to gross $7,000. Big play from old country fans and thereafter good word-of-mouth plugging grossed $10,000 last week.

Imperial (FP) (1,900; 25-40). "Night Birds" (British) and "Soldiers and Women" (WB) make up usual brace here and may go $3,000. Last week "Guilty in Love" (Par) and "The Sin Ship" (Radio) same figure.

Cinema de Paris (Ind) (600; 25-50). "Les Quatre Vagabonds" (French). Maybe $1,200. Last week "Anglais tel qu'on le Parle" (French) bad at $1,000.

Cincy Having Thin Week, Only $20,000 for "5-10"

Cincinnati, Aug. 3.

(Drawing population, 700,000)

Post and Gatty appearing around at airports pulled away a flock of people from first runs, and mediocre screen fare mild opposition to the great outdoors.

Estimates for This Week

Albee (RKO) (3,300; 35-75) "Five and Ten" (M-G) and vaude. Fair for $20,000. Last week "Sweepstakes" (Pathe) and Bessie Love on stage, good with $24,500.

Lyric (RKO) (1,400; 30-50) "Woman of Experience" (Pathe). Newspaper raps plus tepid local Twelvetrees draw stirring a sub-stratum $5,000, lowest in months. Last week "Great Lover" (M-G) bad at $7,000.

Palace (RKO) (2,700; 35-50) "Man in Possession" (M-G). No wow, but $12,506 fair prospect. Last week "Magnificent Lie" (Par) same.

Capitol (RKO) (2,000; 30-50) "Hush Money" (Fox). Poor at $7,000. Last week "Women Love Once" (Par) and Laurel Miller, horoscopist, same.

Keith's (Libson) (1,600; 30-50) "Big Business Girl" (FN). Dabbling with a probable poor $2,000. House unchilled.

Non-Cooled Orpheum in Portland Getting Good Coin This Wk., $10,000

Portland, Ore., Aug. 3.

(Drawing Population, 400,000)

Now is the time when all good patrons love the cooler. Sol's hot blasts have made them conscious that two Fox houses have the ice plants. Hot shots from the other houses have to be taken with a grain of ice. Week-end grosses have to rely on tourist traffic, with most of the natives out of town or getting there pronto.

Non-cooled RKO Orpheum managed to work up "Common Law" (Pathe) into good money with major exploitation and should click for $10,000.

Fox Paramount put in Tommy Sandvall as new m.c. Comes here from Olsen's band and originally hailed from the burg. House is doing nicely this week. with "Son of India" and should get $13,000.

F-WC decided to keep open the Rialto for undecided number of weeks, possibly all summer. House runs split weeks first-run pictures.

Hamrick's Music Box (non-cooled) doing fairly with 25c admish. Has "Resurrection" (WB) in line for fair results.

Estimates for This Week

Paramount (3,500; 25-60). "Son of India" (M-G), F.&M. stage show. Looks good week at around $13,000. Last week "Magnificent Lie" (Par) big at $14,800.

Broadway (Fox-Portland) (2,000; 25-60). "Chances" (FN). Registered well, but b. o. quiet. Not good for the $6,000 it's headed for this week. Last week had "Annabelle's Affairs" (Fox) good enough at $7,200.

Orpheum (RKO) (2,000; 25-60). "Common Law" (Pathe). Well exploited and putting this house into top money class for about $10,000. Last week "Three Who Loved" (Col) with vaude, $8,400.

Music Box (Hamrick) (25c). "Resurrection" (WB) doing okay first week at these prices. Will get about $5,000. Last week was second of "Night Nurse," doing $4,200, quite good for holdover.

$26,000 for "Defender" In Ptsbg. and Against Strong Opposing Biz

Pittsburgh, Aug. 3.

(Drawing Population, 1,000,000)

Nothing to it this week but "Politics" at the Penn. Dressler-Moran comedy a cinch to waltz along easily to great $38,500, way above high water summer mark. With decent break may even equal house record.

Other downtown sites expected to feel the pinch, though the Stanley started off better than expected with "Public Defender" in face of the stiff opposition. May touch in the neighborhood of $26,000, considered fair enough with "Politics" only a block away. Scarcity of product forcing RKO's Sheridan Square to play "Sweepstakes" day and date with small-seater Harris.

Cab Calloway, at Enright, changing program twice during week to conform with split week policy, expected to pull naborhood de luxer into fair money with minimum of $12,000.

Estimates for This Week

Enright (WB) (3,700; 10-15-25-35-50)—"Arizona" (Col), "Their Mad Moment" (Fox) and Cab Calloway's band. Pictures won't mean much, but Calloway, brought back after playing Stanley recently, will; band expected to account for $12,000, fair summer money. It's the first stage attraction here in a couple of months.

Harris (WB) (1,800; 10-20-30-40)—"Sweepstakes" (Pathe). No cast names to bring 'em in and unlikely to reach $2,000. Last week "Salvation Nell" (Tiff) even under that.

Penn (Loew-UA (3,300; 25-35-60-75)—"Politics" (M-G), and stage show. Dressler-Moran comedy big and expected to romp away with $38,500. Picture got some good exploitation and whole town talking about it. Last week "Man in Possession" (M-G) very bad at $18,000.

Sheridan-Square (RKO) (1,800; 10-15-25-35-50) — "Sweepstakes" (Pathe). Scarcity of product forced this one in here at last minute day and date with Harris; with stiff opposition from Calloway at nearby Enright, indications point to less than $3,000. Last week "Too Many Cooks" (Radio) about $3,400.

Stanley (WB) (3,600; 25-35-60)—"Public Defender" (Radio), and stage show. Dix picture shouldn't do worse than $20,000, fair enough, everything considered. Last week "Night Nurse" (WB) just short of $27,000, very good.

Warner (WB) (2,000; 25-35-60)—"Dirigible" (Col). In second and last week looks like average $6,500, following good $12,500 first week.

Det. Likes "Lieut." For Around $28,000, Fisher's $18,000 Gait

Detroit, Aug. 3.

Nice break in the weather gives all houses a chance for somewhat near normal grosses this week.

Estimates for This Week

Michigan—"Sporting Blood" (M-G) (4,035; 50-75), stage show. Polly Moran in person and picture starring newcomer, Clarke Gable; standees over week-end should mean $30,000 or a bit better. Last week "Magnificent Lie" (Par) weak at $24,200.

Fox—"Their Mad Moment" (5,100; 25-25-65). Weather a bigger factor at this house than anything else this week; will do ordinary $25,000. Last week "Holy Terror" (Fox) also $25,000.

Fisher—"Son of India" (M-G) (2,300; 35-40-50-75). Pretty good at $18,000 pace. Last week "Secret Call" (Par) bid fair at $15,600.

Downtown—"Common Law" (Pathe) (2,750; 15-25-50). Second week for this one doing oke; will get a nice $13,000 after big first week of $23,000.

United Artists—"Politics" (M-G) (2,018; 35-50-75-90). Third week the limit for any picture these days; this one will do a fair $11,000 and out. Last week $14,400.

Paramount — "Smiling Lieutenant" (Par) (3,400; 35-50-75). Big advance bally and word of mouth should account for nice $28,000. Last week "Night Nurse" (WB) in third week did a fair $5,000 in five days.

State — "Salvation Nell" (Tiff) (3,000; 15-25-50). Not being sold very heavy and will wind up only fair at $6,500. Last week "Viking" poor at $5,000.

Washington Satisfed, 'Law' H. O. for $8,000

Washington, Aug. 3.

Keith's is holding over "Common Law" this week and the Earle is making a big play for family trade with "Newly Rich." The Bennett picture nailed around $15,000 last week and has a chance for $8,000 on the second half of its fortnight.

Estimates for This Week

Columbia (Loew) (1,232; 25-35-50)—"Politics" (M-G). Doing extremely well and should slip house $12,500. Last week "Dude Ranch" (Par) 'way behind on about $5,500.

Earle (Warner) (2,244; 25-35-50-70)—"Newly Rich" (Par). Hints at very nice $17,500 this week. Last week "Confessions of Co-Ed" (Par) pretty good at $16,000.

Fox (Fox) (2,434; 15-25-35-50)—"Their Mad Moment" (Fox). Moving up a bit currently and may touch fair $20,000. Last week "Secret Call" (Par) slow around $17,000.

Palace—"Night Angel" (Par). Appears on way to satisfactory $18,500. Last week "Women Love Once" (Par) $17,000.

Keith's (RKO) (1,875; 35-50)—"Common Law" (Pathe) (2d week). Bennett film holding over and, perhaps, $8,000. Last week same film good at $15,000.

State Will Lead Boston This Week on $27,000

Boston, Aug. 3.

(Drawing Population, 850,000)

Picture biz is still on the blink here. Last week started good but hottest of hot weather killed it. Looks as though this week would be the same.

Small houses are still the best picking, although grosses hang lower than they should.

Estimates for This Week

Met (4,380; 60-75) "Magnificent Lie" (Par) and Heidt band on stage. Should bring gross back to light $25,000. Last week $20,500 on "Confessions of Co-ed" (Par).

Keith-Boston (3,000; 40-50)" Reckless Hour" (FN) and vaude. Will be lucky at $12,000. Last week $11,400 on "Lady Who Dared" (Radio), very poor.

Keith's (4,000; 35-50-60) "Common Law" (Pathe). In second week may get $15,000, fair. First week same film $18,100.

State (4,000; 35-50-60) "Politics" (M-G) and vaude. May hit a swell $27,000, with heavy advertising. Last week poor $10,400 "Son of India" (M-G).

"Clock Murder" Showing Well This Wk. Par, L. A.; Going to $19,000 with "Common Law" Orph. Set for $13,000

Los Angeles, Aug. 3.

Biz is average this week with the easing off of the temperature a fair break all 'round, although it's still brutal and has the natives admitting "unusual."

The Par with "Murder by the Clock" is doing oke considering the paucity of cast names, but the State with "Hush Money" will be more than $4,000 under its preceding week, at around $16,000.

Lots of holdovers, including "Night Nurse" on the day-date at both Warners; "Young as You Feel" (Rogers) at the Chinese-Criterion, also on a day-and-date, and "Smiling Lieutenant" doing fairishly in its fourth week.

The Orph will get a run out of Constance Bennett's "Common Law," with over $13,000 indicated on the first lap. Because of the many Bennetts around, the Warner houses will not bring "Bought" (Constance Bennett) in until the week after next, with "Reckless Hour" (Mackaill) starting Thursday (5) to break it up. The other Bennett now in town is Joan in "Hush Money."

The Pan is uppish with "Man in Possession" at $11,000. "Tabu" at the Wilshire, on its naborhood rounds, is also above par at $5,500.

United Artists, originally slated stay dark for six weeks, reopens prematuerly Aug. 12 with "American Tragedy" to a $3 premiere.

Estimates for This Week

Carthay Circle (Fox) (1,500; 50-$1.50), "Smiling Lieutenant" Par) (4th week). Fair at $6,000 current pace; last week $8,800.

Chinese (Fox) (2,028; 50-75), "Young as You Feel" (Fox) (2d week). Opened strong on its day-and-date with the Criterion at just under $13,000, with $9,500 indicated on the second week.

Criterion (Fox) (1,600; 35-65), "Young as You Feel" (Fox) (2d week). Will Rogers also strong downtown with $14,100 on the opening stanza and $9,000 on the holdover.

Orpheum (2,270; 25-50), "Common Law" (RKO-Pathe) (1st week). Got week-end takings on its first two days and will wind up plenty in the black, with the rent off, etc., at over $13,000. Last week's "Miracle Woman" on short week (five-day) holdover, $2,500, not more than expected.

Pantages (Fox) (2,700; 20-40-65-90), "Man in Possession" (M-G). Plenty up on this week's $11,000 pace. Last week "Five and Ten" $8,100.

Paramount (Publix) (3,595; 25-75), "Murder by the Clock" (Par). Almost as strong as the unusually heavy Chatterton draw last week, when "Magnificent Lie" grossed $19,000. Around $18,000 currently, another exceptional figure for this house.

RKO (2,950; 30-65), "Transgression" (RKO). Above $10,000, somewhat better than last week's $8,400 for "Arizona."

State (Loew-Fox) (2,024; 35-$1), "Hush Money" (Fox). Slumped plenty to $16,000 as against last week's $20,700 for "Son of India" (Novarro), which started out even stronger, evidencing a nifty star pull, but petering out because of its quality.

Wilshire (Fox) (2,296; 35-60), "Tabu" (Par). $5,500 pace plenty oke for this class naborhooder, whose average is under $5,000. Last week's "Man in Possession" also okay at $5,100.

Downtown (WB) (1,800; 25-50), "Night Nurse" (WB) (2d-final week). Around $9,000 on the holdover, not bad, after first week's $13,800. "Reckless Hour" next, and then "Bought" (Bennett's first for WB) for run.

Hollywood (WB) (2,756; 35-50), "Night Nurse" (WB) (2d-final week). Last week $14,200, big; around $10,000 on the holdover.

$5,900 in Tacoma

Tacoma, Aug. 3.
(Drawing Population, 125,000)

"Politics" did quite a lot to disturb the quiet of this bustling town when it opened this week at the Rialto.

Estimates for This Week

Orpheum (RKO) (1,500; 25-45-60)—"Broad Minded" (FN) with vaude first half, then "Dirigible" (Col) at pop prices. Oke for $4,500.

Blue Mouse (Hamrick) (650; 25-35-50)—"War Nurse" (WB). Very good with $3,300.

Rialto (Fox) (1,200; 25-35-50)—"Politics" (M-G). On way to good $5,900.

3-CORNERED K. C. FIGHT; 'MIRACLE' NEAR $17,500

Kansas City, Aug. 3.

Three strong pictures this week and they fight it out. Midland offers "Politics," Mainstreet holds "Miracle Woman," and "Smiling Lieutenant" is at the Newman.

Agreement between Loew, RKO and the Publix-Dubinsky to cut Sunday display ads from 500 to 100 lines lasted just two weeks, when the two Dubinsky houses hit the Sunday papers with 500 lines.

Estimates for This Week

Loew's Midland (4,000; 25-50)—"Politics" (M-G). Management circused this one and prospects for nice $20,000. Last week "Son of India" (M-G) drew strong afternoons but slipped at night; $14,000.

Mainstreet (3,200; 25-35-50-60)—"Miracle Woman" (Col) and vaude. Opened well and will probably get fair, $17,500. Last week "Common Law" (Pathe), $19,500.

Newman (1,890; 25-35-50)—"Smiling Lieutenant" (Par). House went after this one in a big way; should prove best bet house has had since change of management and policy; $14,000. Last week "Magnificent Lie" (Par)., off nights, $12,000.

Liberty (1,000; 25-35-50) — "Murder by Clock" (Par). Stiff opposition but lucky to get $4,000. Last week "Honeymoon Lane" (Par), $6,500.

Columbus' Big Spots Oke, 'Sporting Blood,' $16,000

Columbus, Aug. 3.
(Drawing Population, 475,000)

Looks okay for the leading houses this week. Palace, Ohio and Broad all have shows that attract with exploitation and ads way above average.

Estimates for This Week

Palace (RKO) (3,000; 25-50)—"Miracle Woman" (Col). Plenty build-up ought to see $5,000 this week, fair. Last week "Confessions of Co-Ed" (Par) stepped up to $4,500.

Ohio (Loew-UA) (3,074; 25-50)—"Sporting Blood" (M-G) and stage show. Heavy exploitation as world premier doing this one no harm; good for $16,000. Last week "Great Lover" (M-G), with prize unit, took 'em for $17,200, a hot weather mark.

Broad (Loew-UA) (2,500; 25-50)—"Politics" (M-G). With the leads ever a prize draw here, should get nice $8,500 with any break at all. Last week "Magnificent Lie" (Par) so light at close it didn't exist at all; only $3,500.

Grand (Neth) (1,100; 25-50)—"Children of Dreams" (WB). Won't better weak $2,500. Last week "Chances" (FN) nice at $3,400.

Majestic (RKO) (1,100; 15-30)—"Holy Terror" (Fox) and "Lawless Woman," split week. May do $3,500. Last week "Black Camel" (Fox) and "Their Mad Moment" (Fox) $3,700.

Indianapolis Swelters, but Biz Fair; Lyric at $11,000

Indianapolis, Aug. 3.

Roasting hot so it looks like another tough week. Lyric has cut out vaude and is plastering town with picture ads.

There's a price war on, too. Indiana cut from 65 top to 50 and the Circle is down to 50. Indiana has closed out its stage unit.

Estimates for This Week

Indiana (Publix), (3,000; 25-35-50), "Confessions of Co-ed" (Par). Opening new fall hit season and may do weak $16,000. Last week "Women Love Once" (Par), down to that figure.

Circle (Publix), (2,600; 50), "Broadminded" (FN). Looks around a fair $8,000. Last week "Girl Habit" (Par), about same.

Loew's Palace (2,800; 25-35-50), "Politics" (M-G). Good chance to reach $9,000 despite heat; Dressler fans are legion here. Last week "Great Lover" (M-G), climbed to $6,500.

Apollo (Fourth Avenue), (1,100; 35-50), "Mother's Million" (U). Good for $6,800. Last week "Night Nurse" (WB) reached $7,500.

Lyric (Fourth Avenue), (2,600; 35-50), "Miracle Woman", (Col) and vaude. Possibly good for $11,000. Last week "Gold Dust Gertie" (WB), and radio pair on stage, got $10,000.

Ohio (Publix), (1,400; 15-25), "Indiscreet," (UA). May get $1,000.

SEATTLE PAR STAGING REOPENING AT $18,000

Seattle, Aug. 3.
(Drawing Population, 500,000)

Women in the lights this week at the three ace houses. Paramount reopened this week and is doing well with "Politics." Big ad campaign back of reopening of this house. Blue Mouse and Fox still dark.

To be known as Third Avenue theatre, the old Pantages, opened this week on second and subsequent run straight pictures at 5, 10 and 15 cents admission.

Estimate for This Week

Paramount (Fox), (3,106; 25-35-50), "Politics" (M-G). A natural to reopen the house, looks like a good $18,000.

Fifth Ave. (Fox), (2,400; 25-35-50), "Magnificent Lie" (Par). Will do $11,000, fair. Last week "Black Camel" (Fox), $11,400.

Music Box (Hamrick), (950; 25-35-50), "Broad Minded" (FN). Just so-so, may reach $5,500.

Liberty (Jensen-von Herberg), (2,000; 15-35), "Way of All Men" (FN). Looks for $5,000. Last week "Rainbow's End" and "Monsters of Deep," big at $6,100.

Orpheum (RKO), (2,700; 25-60), "Common Law" (Pathe). Big publicity helping; may hit $11,000. Last week "Sweepstakes" (Pathe), did $9,800, fair.

Coliseum (Fox), (1,800; 25-35), "Man of World" and "Secret Call" (Par), split. Slow at $3,500. Last week "Big Business Girl" (FN) and "Party Husband" (FN) $4,100.

PHILLY EXPECTS FINE WEEK, STAN $20,000

Philadelphia, Aug. 3.

Everything points to the best week in the downtown picture houses this summer. Good box office films will account for most of the improvement. Indications of better weather also a help.

Mastbaum looks for another very good week with "Politics" around $44,000. "Smiling Lieutenant" is expected to put the Stanley back on the map, and the Stanton is hopeful with "dirigible." Earle should okay on "Public Defender."

Keith's did not close Saturday as expected. Instead, the Stanley-Warner is going to keep it open with attractions of its own. This is a surprise, as Keith's is without a cooling system whereas the new Boyd, at 19th street, which is cooled, is remaining closed until fall.

Last week's trade was highlighted by the Mastbaum and Earle. Former had "Common Law," which received mixed notices but clicked neatly at $42,500 or better. Earle had a strong draw in "Son of India" on Ramon Novarro's femme appeal and got $22,000.

Estimates for This Week

Mastbaum (4,800; 35-50-75)—"Politics" (M-G), and stage show. Big week indicated, probably $44,000. Last week "Common Law" (Pathe), also good with $42,500; house has taken on new lease of life in last fortnight.

Stanley (3,700; 35-50-75)—"Smiling Lieutenant" (Par). Opened Saturday and figured as having chance to rout theatre's hoodoo and maybe stay three weeks; two are believed certain; averaging around $10,000 lately; Chevalier picture hoped to put it back in $20,000 class. Last week "Reckless Hour" (F-N), about $11,000.

Fox (3,000; 35-50-75)—"Holy Terror" (Fox). Nothing hot expected; perhaps $22,000 with weather breaks. Last week "Night Angel" (Par) disappointed a little on $23,000.

Earle (2,000; 25-65)—"Public Defender" (Radio), and vaude. Dix picture should help for maybe $21,000. Last week "Son of India" (M-G) excellent with Novarro's name, $22,500.

Stanton (1,700; 25-65)—"Dirigible" (Col). Opened this Tuesday (4); originally roadshowed at Chestnut; two weeks expected and should click. Last week "Murder by the Clock" (Par), about $7,500 in six days and gets two extra days.

Keith's (1,500; 35-50-75)—"Woman Between" (Radio). Last minute decision keeps house open; this picture shot in today (Monday); nothing unusual indicated. Last week "Confessions of Co-Ed" (Par), about $16,000 in 10 days.

Karlton (1,000; 50)—"Common Law" (Pathe). Moved down from Mastbaum and should do nicely at $6,000 or better. Last week "Night Nurse" (WB) almost $7,000.

Arcadia (600; 50)—"I Take This Woman" (Par). Opened Wednesday and will probably get around $2,300 on week. Last week "Forbidden Adventure" (Par) weak at $2,200.

"Transatlantic's" $90,000 and "Politics" to H. O. on $80,000 Sparkle on B'way—Par $52,000

A sharp rise along Broadway with the first inkling of the new season's product. The Roxy with "Transatlantic" is on its way to a very good $90,000 and "Politics," at the Capitol, looks around $80,000 and will hold over. These two are the standouts among the week's current films with the Warners het up over "Star Witness" which opened Monday (3) night at the Winter Garden.

Advent of "Witness" was featured by display ads running into quarter, and half page size in the form of open letters that drew all kinds of comment, but comment.

Winter Garden did the unusual by jumping a couple of grand on the sixth and final week of "Smart Money" to give that feature a hearty sendoff.

Paramount's "Honeymoon Lane" is only fair at $52,000 this week aided by the personal appearance of Eddie Dowling and Ray Dooley. Strand looks like $20,000 with "The Reckless Hour," fair. Mayfair will boost somewhat with "Public Defender" for maybe $25,000 on the week. That's better than the second and final week of "Common Law."

Estimates for This Week

Astor (1,120; $1-$2) "Free Soul" (M-G) (10th week). "The Guardsman" (M-G) ought to be here around the middle of the month.

Capitol (5,400; 25-85-$1.50) "Politics" (M-G) (1st week) and stage show. Dressler-Moran feature sailing on high seems sure of $80,000 to reach real hit class and stays second week. "Son of India" (M-G, proved Novarro's local strength for good $67,700.

Mayfair (2,200; 40-$1) "Public Defender" (Radio). At $25,000 pretty fair. Last week "Common Law" (Pathe) finished to $20,500 on its second stanza, all right but shy of third week strength expected by house.

Paramount (3,664; 65-85-$1) "Honeymoon Lane" (Par) and unit, Eddie Dowling and Ray Dooley doing a personal with their picture; only a light $52,000 indicated, if that. Last week "Magnificent Lie" (Par), plus unusually good stage support, Don Aspiazu band and Al Trahan, rose to $63,700, excellent.

Rialto (2,000; 25-40) "The Mighty" (Par); "Trespasser" (UA) and "Welcome Danger" (Par). Sent house over its revival average at $5,400.

Rivoli (2,200; 40-65-85-$1), "Smiling Lieutenant" (Par) (3d week). Headed for $21,000 this week and one more week to make it a month's run; "Unholy Garden" (UA) next. Last week $24,000, fair enough.

Roxy (6,200; 50-75-$1.50), "Transatlantic" (Fox) and stage show. House switched to Thursday opening with this one and will retain schedule; picture headed for fine $90,000, but no holdover. Last week, revival of "Sunny Side Up" (Fox) hit under $40,000 on six days.

Strand (2,900; 25-50-75), "Reckless Hour" (FN). Fair at $20,000. Last week, second of "Night Nurse" (WB), $21,400.

Warners (1,100; 50-75), "Immortal Vagabond" (Ufa). English version of German-made film weak at $2,500. Last week "Sherlock Holmes" (WB) exited after three weeks to $3,450.

Winter Garden (1,418; 35-85-$1), "Star Witness" (WB) (1st week). Opened Monday (3) night. "Smart Money" (WB) finished a six-week run by jumping a couple of grand to $20,000; house will be disappointed at anything under $45,000 for "Witness," upon which heavy advance campaign has been lavished.

'Politics' Going to Top At $25,000 in Stanley, Balto.—Rest Look Fair

Baltimore, Aug. 3.
(Drawing Population, 850,000)

Rivoli prolonging its mid-summer lay-off. Meanwhile the Hip is having its face lifted. The former Little will also get back into the line-up by September, this time under the name of Europa.

The Hippodrome means the reentry of the combo policy downtown, and the experiment is awaited with interest.

When "Night Nurse" debuts here next week it will day-and-date at the uptown Metropolitan and the downtown Keith's. Keith's has the local first-run Warners-First National franchise for the coming season. Just how much day-and-dating the uptown Met will do is unknown. Sex angle of "N. N." no doubt figured to justify the two-screen showing.

August vacation doldrums here and affecting picture grosses. "Politics" at the Stanley looks to be out in front this week. "Sporting Blood," well advanced at the Century, looks pretty good, but will feel the friendly competition of the Stanley. "Public Defender" looks like a good average at Keith's. Valencia has a first run for a change, "Reckless Hour." Should do fairly. "Son of India" at the uptown Parkway looks for a good week. "Quick Millions" should advance house average at Met. "The Woman Between" should do pretty well at the New.

Estimates for This Week

Century (Loew), "Sporting Blood" (3,200; 25-60). All things being equal, this one should turn in a

(Continued on page 54)

"Man"-"Woman" Oke in Newark, $16,000-$14,000

Newark, Aug. 3.
(Drawing Population, 850,000)

Nothing startling this week, but strong openings at Loew's and Proctor's. Only the Terminal fell down last week.

Estimates for This Week

Branford (WB) (2,350; 20-35-50)—"Secret Call" (Par). Doesn't indicate over fair $11,500. Last week "Reckless Hour" (FN) over $12,000.

Little (Fine Arts Theatre) (299; 30-60)—"Three Lovers" (Terra). Holding well for fourth week, should be good for $1,000. Last week about $1,200.

Loew's State (2,780; 30-50)—"Man In Possession" (M-G) and vaude. Looks like good $16,000. Last week "Five And Ten" (M-G) $15,000.

Proctor's (RKO) (2,650; 25-40-50-60)—"I Take This Woman" (Par) and vaude. First Par to play this house; pulling them in and should reach fine $14,000. Last week "Transgression" (Radio) $13,000.

Terminal (Fox) (1,900; 25-50)—"Holy Terror" (Fox). Hopes for mild $5,000. Last week "Goldie" (Fox) poor at just above $4,000.

Denver Ace Chasing An Imposing $18,000

Denver, Aug. 3.

Marie Dressler and Polly Moran are pulling with "Politics" at the Denver. Current week looks like old times with sidewalk lines.

The Paramount is running slightly above average.

Estimates for This Week

Huffman's Aladdin (1,500; 35-50-75) "Holy Terror" (Fox). Will be fair at $5,000. Last week "Broadminded" went to a good $8,000.

Denver (Publix) (2,300; 25-35-65) "Politics" (M-G) and F-M unit. Seems headed for fine $18,000. Last week "Magnificent Lie" (Par) did a good $17,000.

Paramount (Publix) (2,000; 25-35-50) "Murder by Clock" (Par). Should be fair with $11,500. Last week "Son of India" (M-G) hung up $8,900, weak.

Rialto (Publix) (1,040; 25-35-50) "Everything's Rosie" (Radio). Indicates moderate figure of $3,500. Last week, second in town for "Smiling Lieutenant" (Par) $3,100.

Huffman's Tabor (1,900; 25-35-50) "Hush Money" (Fox). Maybe $8,000, fair. Last week "Sweepstakes" (Pathe) same.

Fox Met's Up-State Main Office, Syracuse

Syracuse, N. Y., Aug. 3.

Up-state headquarters for Fox Metropolitan Theatres were opened here to-day, the offices occupying a suite on the fourth floor of the Fox-Eckel Theatre building.

Heretofore, the 39-odd Fox houses up-state have been administered from offices in Albany and Buffalo. These are now discontinued.

Marshall Taylor, division manager, will locate in Syracuse, as will his assistants in charge of booking, accounting, purchasing and maintenance.

Selection of Syracuse as the "nerve center" of the Fox circuit up-state marks the first break by the major chains and their affiliated producers-distributor organizations from Albany and Buffalo, key cities since the industry's birth.

Run-in of Shorts in Film Stocks Brings Mild Spurt, Loew Leading At 47⅝, Close to Summer's Top Price

The bulls engineered a minor run-in of shorts yesterday (Monday) taking advantage of a dearth of urgent offerings in all parts of the list. The amusement shares fared well, most of the active issues moving up fractionally on small dealings, and Loew, lately the leader on the way up, pushing to within a fraction of its top in the recent advance. At its best of 47⅝, Loew's was within less than half a point of its best price for the summer.

In the last half hour some of the day's gains were erased, but the list came to the gong with minor improvements, American Can being the only leading issue that showed a minus sign.

It seemed fairly plain that the gains were scored at the expense of the shorts, and it seemed probable that the strength was merely a momentary affair, staged to force covering of a timid outside short interest. That there was any considerable retreat of the big bears is doubtful. Wall Street has reverted to an extremely bearish attitude and it is widely believed among the professionals that, aside from the present gesture against the amateur bears, prices will go lower for the next two weeks, when the old lows will be tested. From any level approximating the recent bottoms, an advance ought to start about the middle of the month to discount fall business betterment, in the opinion of Street observers. Whether that level will be the mid-June reaction or the extreme lows of June 2, remains to be seen.

Features of the group yesterday were further improvement in the senior Universal stock to 57, and a spurt in Eastman Kodak where a bear crowd found itself caught, and a revival of bullish activity in Warner Bros.

Among the bonds, General Theatre was weak and Warner debentures notably strong.

Buck the Tide

Last week was a period of special stress, what with the bad news from the Steel companies and a new batch of poor second quarter income reports. Nevertheless the amusement stocks made perhaps the best appearance in a couple of months, bringing forth a revival of the old idea that low priced entertainment fares better than general business in times of depression.

With high grade industrials breaking ground sharply all around, Loew's scored a gain of nearly three points on the week, while the other active theatre shares almost without exception showed week-end gains of fractions.

Net result of six days' trading was a gain of nearly 8 points in the aggregate of 9 issues and a total decline of about 4 points for eight others, the gains being vastly more important than the losses. Loew's was up 2¾ and Paramount ⅞ while Fox advanced ⅝ net and RKO moved up a shade. More than half the total loss was in the 2½ point decline in Eastman Kodak, a side issue of the amusement group and a stock subject to violent fluctuations on technical grounds.

One brokerage compilation made the aspect of the picture shares conspicuous, by listing more than a score of the most active trading mediums on the Exchange, comparing prices as of June 30 and July 30. Losses in important stocks ran as high as 30 points and only a select trio of issues showed net gains, among the latter being Loew's, up nearly 2 points for the period.

The same situation was reflected among the bonds. The two Paramount descriptions gained a total of about 3 while Warner Bros. debentures were up more than 1½. Three bonds showed net losses: Pathe, off 3⅜ on profit taking; the old Keith issue down 2 on negligible dealings and General Theatre 6's off 2 more to close to 30, perhaps another straw in the wind pointing to a feeling of uncertainty over continuance of the Fox Film dividend at the current rate of $2.50 a year.

Appraising Stocks Anew

The effect of the Steel directors cut in dividends from $7 to $4, together with announcement of a salary reduction for "white collar" workers, was to cast a new doubt on nearby business recovery, sending traders hastily into a fresh study of security values based even more strictly upon current and prospective earnings and dividend outlook. Steel's second quarter failed to earn the preferred dividend and generally revealed a record worse than looked for. On top of that, Bethlehem halved its $4 rate and President Grace had some rather pessimistic comments to make on the outlook. All the signs pointed to an early move toward a reduction in wages for steel mill labor.

A number of so-called secondary stocks took the bad news with remarkably good grace, but prices backed away sharply in the case of many of the high class issues, like American Can, Allied Chemical, Underwood Elliott and conspicuously Case Threshing. Idea seemed to be that the medium priced stocks had apparently done enough in the way of discounting hard times, while the premier securities had been supported by their tradition of stability. In other words if the sacrosanct Steel could do a nose dive such as was disclosed, probably the other aristocrats of the list were a sale. In any event there was plenty liquidation in high class stocks.

A number of considerations turned bullish attention to the amusements under this condition—the extreme declines in price which seemed sufficient to discount their position, the fact that such reports as have so far come out on earnings were favorable in comparison, and the near approach of the autumn season.

Strong Market Background

It is also to be considered that the amusements were among the first to feel market pressure. Paramount, for example, began a gradual slide as far back as late last summer. In the long decline it seems likely that the theatre stocks have gradually settled into pretty strong hands and it does not seem likely that these well fortified interests can be forced to throw stock on the market at current prices. That is true, of course, of the whole list, but probably applies with especial force to the theatre issues which have been exceptionally hard hit in price as the big outside long following throw them overboard.

In two days of decline following the surprise sprung by the Steel directors a dozen or more important issues broke through their bottoms of June 2, while not one of the theatres stocks even threatened the secondary lows of June 18. Loew, the prize performer lately, did not even threaten its low of 41½ which was touched on the minor dip of two weeks ago. Paramount at last weeks low of 22⅜ also defended its low of the decline a fortnight ago when it went to 21½. All of these levels are materially higher than the June 2 bottoms, which generally represented the lows for 1931 and the extreme of the whole bear market.

In other words the amusements as a group are doing better than the market as a whole, showing a high relation to the general stock averages. In the chart interpretation, of course, this represents a superior quality of buying and a strong line of technical market defense.

It would be a hardy forecaster who would attempt to make a prediction on prices for the coming week. At the Saturday close the averages in the "Herald-Tribune," for instance, had sunk to within less than a point of the June 18 level and it looked as though that resistance point might be penetrated this week, which in itself would constitute a threat against—or at least a testing of—the lows of June 2.

New Low Possible

Up to last week Wall Street had pretty generally agreed that the early June lows were almost certain to hold as the extreme of the bear market, but after the Steel dividend vote and report, many conservative observers began to consider the likelihood of penetrating even these extreme prices.

Meanwhile the secondary bottoms of June 18 were not violated last week and there was a fair prospect that they might hold as a double bottom, in which case there would seem to be a good prospect for a gradual recovery running at least into the early fall as a normal autumn movement. If the June 2 lows are penetrated, however, it would mean that Wall Street has made up its mind that the business recovery has again been deferred, probably until next Spring.

To recall the recent price cycle, the market had reached an acute oversold condition at the June 2 bottom and took a natural rebound from those extreme lows. In about 10 days the averages had climbed some 12 points to a sharp peak. A normal secondary reaction occurred here and cancelled about half the gain by June 18, and it looked as though the earlier bottoms were to be tested. However, at this juncture the Hoover debt holiday idea came into the picture and interfered with the normal course of market movements, moving the list up to a brand new top for the recovery.

By the end of last week the gains of the second bull phase had been about cancelled, stocks were nearly back to where the debt holiday had given them a new spurt and where they might be expected to continue their natural course. So that as the new week begins, the issue hangs in the balance all over again.

Yesterday's Prices

Sales.		High.	Low.	Last.	Net ch'g.
1,000	Con. Film	8	8	8	+ ½
3,500	Eastman K.	139⅝	137¾	139½	+3
2,800	Fox Film	16¼	15⅜	15⅝	+ ⅛
700	General Th.	3¼	3⅜	3⅜	
9,100	Loew	47⅝	46½	47	+ ½
40	Orph. pf.	45¾	45¾	45¾	+ ¼
7,200	Par. Pub.	24⅛	23¾	24	+ ⅝
300	Pathe A	6¼	6¼	6¼	
7,400	RCA	18⅝	17⅝	18	
4,300	RKO	14⅝	13⅞	14¼	+ ¾
40	Univ. pf.	57½	55	55	
9,900	W. B.	7½	6⅞	7⅜	+ ¾
	CURB				
300	Col. Picts.	11	10	11	+ ¾
3,000	Gen. Th. pf.	6⅞	6⅛	6⅛	− ½
	BONDS				
9,000	General Th.	29⅛	28⅛	28⅛	−1⅞
2,000	Par. Pub.	78½	77½	77½	+1
2,000	Pathe	90	88	90	+ ⅝
6,000	W. B.	44⅞	43⅞	44¾	+1⅝

Summary for week ending Saturday, Aug. 1:

STOCK EXCHANGE

1931 High.	1931 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg. for wk.
9	4½	.....	American Seat.	..	..	4¼ Bid	
15	3¾	3,000	Consol. Film	8⅛	7	7½	− ⅛
18¾	10½	1,900	Consol. Film pfd. (2)	15¾	13¼	13¾	− ¾
185¾	118	29,200	Eastman Kodak (8)	143	133½	136½	−2½
38⅜	11⅝	11,900	Fox, Class A (2.50)	16¼	15	15⅝	+ ⅝
54¾	36	73,800	Gen. Elec. (.75)	41½	39¼	40¼	+ ⅛
15	3⅜	4,600	Gen. Thea. Eq. n	3⅞	3⅝	3⅝	− ⅛
95	70	.....	Keith pref. (7)	70 Bid		103 Asked	
63½	36⅛	24,700	Loew (3)	46⅞	43⅛	46½	+2⅞
98	83	200	Do pref. (6½)	92	91⅞	92	+1
7½	5	400	Madison Sq. Garden (60)	6⅛	6	6	− ⅛
27	22	300	Met-G-M pref. (1.89)	25⅛	25⅛	25⅛	
75	35	40	Orph. pref. (8)	45½	45	45½	+ ½
50¼	19⅝	33,600	Paramount (2.50)	23⅝	22⅜	23⅜	+ ⅞
2⅞	1	1,800	Pathe Exchange	1⅝	1½	1⅝	
8⅜	3	2,800	Pathe, Class A	6¾	6	6¼	− ¼
27½	12	109,600	Radio Corp.	17¾	16⅝	17½	+ ⅜
24½	11¼	22,900	RKO	14⅝	13½	14	+ ⅛
9¾	2⅝	100	Shubert	3	3	3	− ⅜
56	24	690	Universal pref. (8)	56	51½	55	+1¼
20⅜	4¾	16,300	Warner Bros.	7⅛	6⅝	7	
40½	10¾	.....	Do pref. (3.85)	..	..	..	No bid
107¾	54¼	142,900	Westinghouse	66	58½	59⅜	−4¾
5⅛	2⅜	300	Zenith Radio	2⅝	2½	2½	
			CURB				
23	10	300	Columbia Picts. (75+)	12	10½	10½	−2¾
23	8	400	Do v.t.c. (75+)	11	10	11	− ¼
8¼	1⅝	1,600	De Forest Radio	3½	3⅛	3½	
6⅛	2⅛	1,000	Fox Theatres	2¾	2½	2¾	
31¼	5½	2,900	Gen. Thea. Eq. pf. (3½)	7½	6⅝	6⅝	− ½
15¼	3⅝	1,000	Technicolor	7	6⅞	7	+ ½
13¼	5¼	3,200	Trans Lux	5½	5¼	5¼	− ⅛
			BONDS				
74	25	$102,000	Gen. Thea. Eq. '40	32½	29	30	−2
78½	62	5,000	Keith 6's, '46	66	66	66	−2
99¾	94	60,000	Loew 6's, '41	98⅝	97¼	97¾	− ½
94⅞	51	8,000	Pathe 7's, '37	92½	89¼	89⅝	−3⅜
97	74	37,000	Par-Fam-Lasky 6's, '47	88	85	87	+1¼
89⅝	67	70,000	Par-Pub 5½'s, '50	76½	73	76½	+1¾
25	7	.....	Shubert 6's	..	..	..	
74½	25	93,000	Warner Bros. 6's, '39	44	40¼	43⅛	+1⅝

ISSUES IN OTHER MARKETS

All quoted for Saturday, Aug. 1

Over the Counter, N. Y.

Bid.	Asked.					
11½	14	.....	Roxy, Class A (3.50)	..	..	..
11¾	14	.....	Unit. do	..	..	..
½	1½	.....	Unit. do	..	..	..
1	2	.....	De Forest Phono	..	..	..

RKO Statement

A drop of around 66⅔% in net income for the six months ended June 30, 1931, is reported by RKO and subsids. This is after Federal taxes and preferred dividends have been deducted. Net profit is given as $583,664.62 for this period, as compared with $1,674,644.13 for a corresponding period in 1930.

While the companies showed a profit of $1,371,252.06 for the quarter ended March 31, 1931, the following quarter ended June 30 showed a loss of $262,519.94.

Statement follows:

	1931.	1930.
Profit from operations.....(Loss)	$272,883.21	$338,943.40
Profit from other sources	10,363.27	71,287.18
Profit, quarter ended June 30.....(Loss)	$262,519.94	*$410,230.58
Profit, quarter ended March 31	1,371,252.06	2,030,902.80
Profit, six months ended June 30	$1,108,732.12	$2,441,133.38
Less provision for Federal income taxes	139,000.00	275,000.00
Net profit	$969,732.12	$2,166,133.38
Less preferred dividends	386,067.50	401,489.25
	$583,664.62	$1,764,644.13

*Profit.

W. E. Working on New Aperture Which Won't Take R.C.A. Sound Film

Hollywood, Aug. 3.

Engineers at ERPI's laboratory here have started work on a new camera and projection machine aperture which will reduce the opening from 1/10 of an inch to 6/100 of an inch.

Due to the variable density of W. E. recording, the new aperture opening will not interfere with W. E. sound tracks. Pictures recorded on the RCA equipment, however, cannot be accommodated on the new opening, as the latter is of variable area and the width of the sound track must be kept constant.

If the new size aperture is adopted by W.E. it will be another worry for the exhibitors, as it will necessitate the change-over of projection machine heads. According to ERPI, 75% of the theatres are equipped with W.E. apertures.

Move for a new aperture is seen as an outcome of constant quarreling between the two major electrics over interchangeability of sound tracs.

MIAMI BOOTH MEN ARE OUT OF MEYER'S HOUSES

Miami, Aug. 3.

Union booth men employed in the Wolfson Meyer theatres have gone on strike and broken their contracts, recently signed, alleges Meyer. Operators have similar contracts with other indie theatres here which they're fulfilling.

Reason given by the union men is that they want $2.55 an hour for Sunday work, while present contract pays them for Sunday work at the regular weekly scale. Meyer can't sue for breach of contract as Sunday work is not legal in Florida.

Metro Perfects Spherical Mike Minus Distortion

Hollywood, Aug. 3.

Metro sound department has turned out a new mike for recording that it claims is one of the greatest recording improvements since advent of talk. Device is similar to the cannon type now in use everywhere else except in shape. Known as a bomb mike, the new one is almost a perfect sphere and all the benefits derived come from the shape.

As explained by Wesley Miller, chief engineer of the sound department, sound waves, like ocean waves, when hitting irregular object, break up and become distorted. Striking a circular object, they flow around it and continue smoothly.

New device contains the same apparatus as the old one, but by packing it in the sphere, has eliminated five pounds from the weight of the mike, bringing it down to seven and one-half.

Tests made by Metro and Erpi reveal that the new type mike excels in quality of reception, makes pickup conditions on any set better and can be manufactured at one fourth the cost of the old ones.

Miller and his staff perfected the bombs, with C. S. Pratt working out the mechanical details.

PAR SET TO PAY DIV. IN STOCK, NOT CASH

It's practically certain Paramount will pay its dividend in stock instead of cash with the outlay to be created through a special issue of stock to be declared by the board of directors at its meeting Monday (10). Around 77,500 shares will be required to meet the $2.50 ratio based on current selling rate of $25 per share.

This stock payoff much talked about is not so surprising to the financial sector which figured that way all the time. This, because, under an indenture securing Par's outstanding 6% debentures there's a provision which says no dividend on common stock is to be paid unless the consolidated current assets and working capital should exceed twice the consolidated current liabilities.

The ratio around Dec. was around 2½ to 1 but with the accustomed conservative attitude of Par the cash dividend is being set aside so as not to endanger the working capital of the company or something. Further reason for cutting out its cash dividend although the company figures to earn around $4 per share this year is impelled by Par's option guarantees to repurchase certain of its own stock at an average cost of $80 within three years. This came about through certain theatre deals during the expansion of the company's holdings. There are something like 200,000 shares of common stock concerned in these options, the last of which matures in March, 1932.

Some already have been taken up. Of the total there are 153,485 or so outstanding, according to info, valued under the repurchase agreement at around $12,000,000. Of this amount around $4,875,000 must be taken up in the balance of 1931, and $6,650,000 in 1932.

Incorporations

California

Sacramento, Aug. 3.

Famous Attractions, Ltd., Los Angeles, capital stock 1,000 shares, $5 subscribed. A. Bosche, Lillian Ryan, Leo Shapiro, Harry J. Miller, Nellis Wolt Wollman.

Pacific Coast Exchanges, Ltd., Los Angeles, capital stock 1,000 shares, $3 subscribed. A. Bosche, Lillian Ryan, Leo Shapiro.

Hollywood Camera Exchange, Ltd., Los Angeles, capital stock $50,000, $50 subscribed. Arthur Reeves, Clifton Thomas, L. J. Stewart, C. G. McKie, Frank J. Cichon.

Judgments

Connolly & Swanstrom, Inc., and Princess Charming, Inc.; A. M. Donahue et al., ex'rs; $408.

Glen Theatre Corp.; Columbia Pictures Corp.; $60.

Jayess Theatrical Ent.; Tiffany Productions, Inc.; $737.

Fred Kilgour; Hollywood Pictures Corp.; $22.

Morton B. and Mary Blumenstock; B. Altman & Co.; $1,067.

Renewing McGowan

Hollywood, Aug. 3.

Robert McGowan, director of Hal Roach's "Our Gang" comedies, was handed a new contract by Roach for three years.

McGowan has been megging the Gang for the past seven years.

HERE'S YOUR INVITATION TO PARAMOUNT NATIONAL SCREENING WEEK

August 10-15

A Great Opportunity! Read the Details!

You're familiar with PARAMOUNT'S mighty 1931-2 program of pictures and stars. It marks the climax of 20 years of PARAMOUNT quality leadership.

It's convincing. It's the one line-up essential to theatre success today. The trade agrees, judging from the continual flood of 1931-2 signed PARAMOUNT contracts.

15 Paramount 1931-2 Pictures Are Finished and Ready. Special Screenings of 5 of Them, Picked for Variety of Subject Matter, Will Be Held at Your Paramount Exchange Week of August 10th!

●

1. THE SMILING LIEUTENANT

Maurice Chevalier in the brilliant Ernst Lubitsch production with Claudette Colbert, Charlie Ruggles and Miriam Hopkins. Find out why it's played three months at S. R. O. in N. Y., broken records in Los Angeles and Chicago!

2. AN AMERICAN TRAGEDY

Based on Theodore Dreiser's sensational novel. Von Sternberg's masterpiece with Phillips Holmes, Sylvia Sidney and Frances Dee. The nation's talking.

3. HUCKLEBERRY FINN

Successor to TOM SAWYER and hailed in previews as twice as good. Jackie Coogan, Junior Durkin, Mitzi Green, Jackie Searl, Eugene Pallette. Directed by Norman Taurog, who made SKIPPY.

4. SECRETS OF A SECRETARY

Claudette Colbert, Herbert Marshall, Georges Metaxa. Directed by Geo. Abbott.

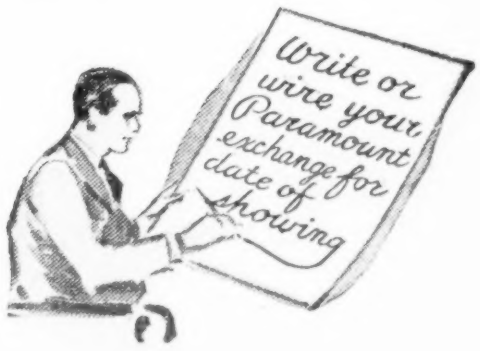
5. SILENCE

With Clive Brook, Marjorie Rambeau, Peggy Shannon and Charles Starrett. Directed by Louis Gasnier and Max Marcin.

Added Attraction: THE HOUSE THAT SHADOWS BUILT. A flash-back of 20 years of motion picture progress, starring the screen's greatest personalities. No man interested in his business should miss it!

PARAMOUNT

Let's Go, Show Business!



ALL EYES on "AN AMERICAN TRAGEDY"

Front page publicity everywhere, big national newspaper campaign, Saturday Evening Post and fan magazine ads proclaim coming of most eagerly awaited picture of the year.

Second $2 Hit*

in PARAMOUNT'S 1931-2 Program

"AN AMERICAN TRAGEDY"

Sets S. R. O. Pace for Industry!

BIG PICTURES vitally necessary to this business now. BIG PICTURE you get in "AN AMERICAN TRAGEDY"! Whatever the arguments about this show, all showmen agree on this: HERE'S THE YEAR'S MOST IMPORTANT, MOST TALKED-ABOUT PICTURE! SUREFIRE BECAUSE THE WHOLE WORLD WANTS TO SEE IT! Based on THEODORE DREISER'S famous novel. Directed by JOSEF VON STERNBERG. With Phillips Holmes, Sylvia Sidney and Frances Dee.

●

***"THE SMILING LIEUTENANT"** $2 hit at Criterion, N. Y., now third month on B'way. Still capacity at 2-a-day Carthay Circle, Los Angeles. Coming: MARX BROS. in their newest and funniest, "MONKEY BUSINESS"; "HUCKLEBERRY FINN", better than "Tom Sawyer"; "SILENCE", mighty melodrama with Clive Brook and all-star cast; GEORGE BANCROFT in "RICH MAN'S FOLLY"; "ROAD TO RENO"; "MY SIN", starring BANKHEAD and MARCH. All great! All in the next few weeks!

Let's Go, Show Biz **PARAMOUNT**

Austrian Kontingent Revision Plan Rather Loose—Natives Need Capital

Vienna, Aug. 3.

Entire revision of the kontingent system over here nas been approved by the Ministry of Commerce. It goes into effect immediately. It's still a proposition figured to be of benefit to the local industry but considerably looser than previously.

According to the new system educational films, silent or talker, come in without question or discussion, and silent films also come in free of duty, but these must have a license, issued for the asking.

Talkers up to 1,500 meters long call for two permission certificates, and over that length need three. These are obtainable from the Chamber of Commerce at $150 each, meaning the cost for importing an average talker is $450.

Twenty-one certificates are allowed for each Austrian talker sold abroad of full length, while short subjects come in one for two. Also, for spending $15,000 on certificates an extra bonus of 30 certificates, equal to about $7,500, is received.

One exception to these rules is that if the Austrian talker involved is recorded on the Selenophone system (an Austrian process) 29 certificates are given instead of 21.

All of which is unlikely to aid Austrian producers unless they can get some foreign capital.

GERMAN EXHIBS PROTESTING KONTINGENT

Berlin, August 3.

South German Exhibitors' Union met during the week to talk over the kontingent thing, passing a resolution to the effect that it is rapidly leading the German industry to ruin. A telegram to that effect was dispatched to Dr. Voelger, head of the film department of the Ministry of the Interior.

According to the exhibs the kontingent is of benefit only to sound licensees and the big film concerns, but the little fellows are suffering under it. They think it ought to be canceled and scon.

Fox and Australia

Sydney, Aug. 3.

Understanding exists here that Fox is planning to enter the local production field for pictures.

Clayton Sheehan, Fox's foreign head, is expected here in the fall.

Paris, Aug. 3.

Fox has decided to abandon local production. That's from Clayton Sheehan, who's over here, looking around.

Sheehan is now in Biarritz resting up and sails for America on the "Ile de France" Aug. 19.

Rumors to the effect that Fox would produce in Australia were also current in Germany recently, with the Fox home office in New York denying the move.

Unlikely Fox would produce any film other than a news reel in Australia. Fox's direct Australian interest at present is a buy in on the Hoyt theatre chain.

Easier to Import Now With French Ruling

Paris, Aug. 3.

American producers who've been having trouble getting talkers through the customs, will have it easier now. President Delac, heading the French producers' association, has talked the government into making a ruling that a photographic edition permit, clearing the musical rights, is not necessary for these films. Formerly these permits were necessary and getting them caused the wasting of much time.

Films imported from England don't get this same break yet, but have to continue getting the permits.

'Lieut.' Record at $27,500

London, Aug. 3.

"Smiling Lieutenant" (Par) is playing to capacity at the Carlton, for four shows a day. Looks like it will gross $27,500, biggest figure since the theatre was opened.

At the Plaza (Par) is "These Charming People," Paramount's first British made, got $25,000 last week, and is held over.

ITALY'S DIRECT TIEUP WITH FOX NEWS

Rome, Aug. 3.

That newsreels are replacing newspapers from an international importance standpoint is indicated by the move of the Italian government in tying up its official newsreel Luce with the Fox reel. Government has no such official tieups with any of the dailies or news agencies.

Tieup, signed Friday (31) provides for release of the Fox reel through Italy by way of the Luce reel which is compulsory for all theatres. In return Fox gets some picked Luce shots for world release.

Agreement was made by Baron Sardi, Luce president, and Carlo Bavetta, Fox's continental chief, with Bavetta's Italian origin diplomatically helpful.

Paris, Aug. 3.

Newspapers here are beginning to realize the increasing importance of news reels. "Petit Parisien," big Paris daily, is the latest newspaper to back a newsreel theatre project.

House will act as opposition of the newsreel house now existing, which is backed by "Le Journal," another big daily.

Fox Cutting Staff

London, Aug. 3.

Fox has been trimming staff here, with a lot of firings.

Arthur Kelly in Berlin

Berlin, Aug. 3.

Arthur Kelly, U. A. rep, has arrived here to look over the field and talk things over with Tobis.

Understood he may arrange for co-production between Tobis and U. A. of six talkers.

1ST ALL DUTCH TALKER

Now in Work at Zuyderzee from Native Script

The Hague, July 25.

Though Dutch sound films have been produced in Holland and sound newsreels are no longer a novelty, a 100% Dutch talker by a Dutch author and produced by a Dutch studio is still uncompleted.

This new venture is well on its way now on a scenario written by a successful young Dutch writer, Ben van Eysselsteyn. The German producer, Hans Bieberbach, under assistance of Adolph Engers, is producing it.

Two Dutch sound-engineers will look after the microphone and the Electra Film Cy of Rotterdam will make the film in its studios and partly at the works of the Zuyderzee (being reclaimed at present, adding a new province to Holland's territory).

The main story revolves around the old generation of fishermen opposed to the drying up of their fishing waters and the new generation of this stock which will have to find another means of living.

GERMAN COS. ARE INVOLVED

Berlin, Aug. 3.

While the film making and apparatus end of Tobis (German) does not seem to be affected by the insolvency last week of Grammophone Company Ultraphone, subsid of Kuechenmeister Internationale Maatschappijvoor Accoustic (as is also Tobis), the German film company is now in financial difficulties.

Negotiations are on between Amsterdam banks and the German Commers Privatbank for a rearrangement and part liquidation of the Grammophone concern. Attempt will be made to establish a sort of temporary standstill or extension of credits.

If this extension cannot be manoeuvred there is a possibility of Tobis merging with Klangfilm, subsid of Siemens Halske and AEG. This would mean the creation of a uniform German sound apparatus for the entire market combining the best qualities of both Tobis and Klangfilm.

Taking Over Emelka?

Berlin, Aug. 3.

Albert Kohan is here talking things over with the government for permission to take over the Emelka shares.

Understood he stands for a new Franch-Swiss group financed by the Basle Handelsbank.

Ufa Expresses Satisfaction with Conditions—Not Hogging Market

Berlin, July 24.

In a speech by Ludwig Klitzsch, general director of the Ufa, made before representatives and members of the concern, re. the company's status and its policies, the following statements were made:

The first talker year has elapsed and it can be said that the expectations were fulfilled. This is best illustrated by the fact that at this year's general meeting proposal will be made to resume payment of dividends. May 31, 1930, the ready funds of the company amounted to about one million dollars, and on May 31, 1931, this amount was increased to $2,100,000. The German turnover in the release activities was increased by 60%, i.e., nearly five million dollars. This is assumed to be about one-third of the entire German release turnover.

In spite of the depression the turnover of the theatres remained about the same as last year.

It is intended to increase the number of Ufa theatres and to increase their seat capacity. During the past fiscal year 11 new theatres with 13,878 seats were acquired, and 10 less profitable picture theatres with 8,532 seats were disposed of. Up to

(Continued on page 46)

ADS IN FRENCH FILMS OPPOSED BY EXHIBS

Paris, Aug. 3.

Number of French exhibs are kicking over advertising matter appearing in feature films.

Argument is that patrons will be annoyed and it isn't worth it, even if rentals are cheaper.

Laemmle in Carlsbad

Paris, Aug. 3.

Carl Laemmle was in and out of Paris.

He's now in Carlsbad, taking the cure.

Schildkraut's Films

British and Dominions has signed Brigette Helm and Joseph Schildkraut for a number of English productions.

First will be "The Blue Danube."

U's "Scotland Yard"

London, Aug. 3.

Universal's first British production will be a mystery serial.

Tentatively titled "Scotland Yard."

Foreign Nations Employing Threats To Keep Some U. S. Pictures Out of Country or Off of World Wide Screen

Foreign departments of practically all the major companies are worried over the growing tendency of European government to get pugnacious in the handling of films they don't like. United Artists is at present faced with threats by Italy and Germany for barring of all its future product; Warner Brothers is facing the same thing from France and Universal has just gone through a compromising course with Germany.

United Artists is the company with probably the most trouble in Europe, with a possibility of U. A. deciding it isn't worth the trouble. Germany's fight with U. A. is over "Hell's Angels" which the Teutons resent. That it's a Caddo (Hughes) picture and not a strictly U. A. product and that it's been released for over a year doesn't keep Germany from barking it will bar all U. A. products in the future if the air film isn't removed from the world market. Even if U. A. wanted to comply it couldn't, because of contracts with Howard Hughes to distribute the picture.

In Italy, U. A.'s trouble is also with the government, but on Chaplin's "City Lights." Italian government doesn't think the rates on the Chaplin film are fair and feels it should protect the Italian exhibitors. They insist that the rates ought to

(Continued on page 55)

Java's First Native-Made

The Hague, Aug. 3.

Java Film Company has finished the first talker made in the Dutch Indies. Film was shown at the Batavia to the trade.

Very well received and looks like it will get easy booking.

DUTCH HOUSE TAX FIGHT BITTER

The Hague, Aug. 3.

Tax controversy going on in Groningen for several months is still being bitterly fought with no sign of weakening on the part of the theatre men. They claim they're going to fight on and it begins to look as though they can get away with it, despite the government, too, is adamant.

Latest move on the part of the theatre men is to open up a number of picture houses in the suburbs where they can get away without paying the tax. After without pictures for some time customers are willing enough to travel a little for their entertainment and it looks like a long seige.

$540,000 Loss in England Last Yr. by United Chain

London, Aug. 3.

United Picture Theatres, the London film circuit under the management of Gaumont British since July last, reports loss on the year to Dec. 31 last of $540,000.

Loss for the previous year was $100,000.

Gross deficit revealed by the accounts clears $750,000. Last year, when the circuit agreed to be managed by Gaumont, an issue of $375,000 was made to stockholders, with the understanding Gaumont took up all stock not applied for.

Report emphasizes the critical state of the exhibiting business here, but it's noticed the accounts rate the company's holdings in British Amalgamated Theatres (Daly's theatre) at face value, $300,000, which is in excess of the real value.

This is probably the only subsidiary company in which G. B. has lost money.

The original directors of U. P. T. resigned last July, to be succeeded by Gaumont men.

Osso's Tri-Linguals

Hollywood, Aug. 3.

Osso Film Company of Paris is going tri-lingual, it is learned here. Benito Perojo, Spanish director imported by Metro and who has lately been with Fox, left Thursday (30) and will sail immediately to Europe to direct a number of Spanish films for the French company. Other language directors are under consideration.

Osso Film is the one started two years ago by Adolpe Osso, former Paramount chief on Continent.

E. J. Lipov Dies

Belgrade, Aug. 3.

E. J. Lipov, Paramount's general manager for Central Europe, died suddenly in Zagreb.

He had been on an inspection tour for Par through Jugoslavia.

Feyder on Domestics

Hollywood, Aug. 3.

Jacques Feyder, who sailed for France this week after completing a Metro directing contract, has a new one. He will work on domestics.

Feyder was originally imported for versions.

ITALY'S FANS DECIDING ON PICTURES

Milan, July 23.

"Vele Ammainate" (Turler Sails's) new Cines production, will unfurl in the autumn. Every ticket sold will have a tear-off voting slip and the public will be asked to record their opinions by means of points.

The grand total of points obtained from all the picture houses in the country, controlled by a jury of artists, will decide whether the film is a success or floppo.

Some say wouldn't a collective opinion of film house owners be far more worth while?

M-G'S LONDON STUDIO STAGE

London, Aug. 3.

Metro is understood to have acquired a lease on some floor space at the British and Dominion Studios and a stage is now being built for it there. Deal was negotiated by Irving Thalberg when here several weeks ago.

Metro's move complicates the production situation here as far as Americans are concerned, since Paramount has a long lease on one studio at B. & D. and a mortgage on the entire outfit.

Want DeMille Over There

London, Aug. 3.

Erik Hakin, indie producer, is talking things over with Cecil De Mille, with the idea in mind of inducing De Mille to produce here. Negotiations are expected to be completed shortly.

Hakin recently made "The Outsider" for Metro quota release.

Another A. M. Opening

London, Aug 3.

Following the lead of the Empire, Universal's Rialto theatre starts opening at 10 in the morning this week. That means a 15-hour grind.

Empire has been doing very well with the morning openings, getting an average of 1,500 customers in the early hours.

EXPLOITATION

By Epes W. Sargent

The Deaf Stunt

Washington, D. C.

One of the best publicity stunts pulled in Washington in a number of years was staged by Hardie Meakin, manager of RKO-Keith's.

An old man with an ear trumpet and a pretty girl by his side went trouping through the downtown sector. The old man would stop and ask, "Where's Keith's theatre," and obliging pedestrians shouted: "At 15th and G streets, across from the Treasury Department."

Most of the newspapers ate it up, with two column pictures. The deaf man is J. F. Wakefield, of Hyattsville, Md., and the young woman his daughter.

Phone Talk Prize

Dallas.

For "Man in Possession," Palace stirred lot of interest among the flaps with an essay contest on Robt. Montgomery. Feature was that winner got a chance to talk over the phone with Montgomery at Beverly Hills. Big stuff for the gals.

Contest limited 12-20 ages. Essays tuned to 250 words, and coupla prominent club dames selected for judges.

Seeks Pyjama Girl

Los Angeles.

RKO Hillstreet is contacting the local stores, dress shops and beaches for entrants to the Pyjama Girl Contest with the finals to be run off at the theatre. Prelims wherever the store or beach may desire. Pyjamas and what's in 'em to have equal weight in the final decision, with suitable prizes promoted and the glory of a title for the topper.

Stores going for it in a big way with the beaches not far behind.

Changes Raffles Gag

Oklahoma City.

Art Laman, p.o. for Publix, worked a new twist on the old Raffles gag on "Confessions of a Co-ed" at the Capitol. Local girl was supposed to be on the street for a week with $50 for the first person identifying her as "the mysterious Miss Co-ed."

Kicker in the gag was that no one knew whether he was right or wrong until the girl appeared at the Capitol the opening day.

Boosts as Resort

Haines Falls, N. Y.

Rip Van Winkle theatre here is getting out a nice looking four page sheet, "Rip Van Winkle Chatter," which not only gives plenty about the current and coming shows but boosts the town as a resort, with items about vacation visitors.

Mailing List

Beverly Hills, Cal.

Manager Marvin Park of the Wilshire theatre has built up his mailing list by sending doormen and ushers to copy license plate numbers from all cars parked near his theatre. House also operates a free parking lot, where same procedure is carried out.

Then Park obtains the names and addresses of the car owners from the police department and adds these to his mailing list.

Two Sets of Newsies

Denver.

In return for permission to put stickers for "The Smiling Lieutenant" on all copies of a national weekly, H. R. Adams, of the Paramount, gave the carriers a special morning performance and permitted them to include the boys on a morning daily. The daily shot the group and ran a large cut in the Sunday issue.

It was Adams' final shot as ad. mgr. for Paramount before going to the Denver as its manager.

Sell Will's Suit

There are a lot of points to selling Will Rogers in "Young As You Feel," but the one which sticks out is that suit Rogers wears after his rejuvenation. That is going to do big selling in its own right.

Hire from a theatrical costumer the loudest checked suit he has in stock. Then hire a man to fit the suit. Then parade him with a back sign reading, "This suit may strike you as noisy, but wait until you see Will Rogers in 'Young As You Feel.'"

Masks and Mystery

Detroit.

Masks six feet tall and provided with blinking eyes were the chief lobby display at the Detroit when "Black Camel" was the attraction. The lobby was lighted in green, which enhanced the effect, and the doormen and lobby men wore black cloaks with masks and slouch hats. Two ushers, similarly dressed, were spotted under green lights and pointed with dramatic gestures to the entrance door.

Inside a skeleton was placed at the organ console for the solo number, the selection being played by the organist on an auxiliary console back stage. Once into the number, the console was elevated. There was a gasp as the skeleton came into view, and then a laugh as the idea hit in.

Sampled Root Beer

Appleton, Wis.

E. M. Sizer of the Fox beat the soft-drinks-in-the-lobby idea by giving cards good for a drink of a new root beer product at any of the stands dispensing it. It kept the muss out of the lobby and advertised the stores. The card was large enough to contain all these addresses on the back.

Drink company figured that it got a bigger return in advertising than if it had dispensed the drink in the lobby.

Read for a Week

Milwaukee.

Fox Wisconsin put over "Confessions of a Co-ed" with an usherette in the lobby the week in advance. The girl read from a diary so large that it covered all but her legs and her eyes and the top of her head. The legs were bare and carefully made up in suntan.

Sitting still for so long was a tough spot, but the girl was game and stuck it out, getting plenty attention for the coming of the picture.

Pleases Playground Kids

Fox, Brooklyn, making a play for the kid trade during the summer—and getting it, has been working a gag with the vacation playgrounds.

Playground supervisors of the different lots are permitted to invite 50 children for the first morning show on a specified day. Kids are sent to the balcony, which never fills at this hour, and so they do not occupy salable seats. The children are supposed to be those unable to buy in. That's up to the supervisors.

Gives the children a flash at a big house and may supply material for newspaper stories.

Cow in a Contest

Harlingen, Tex.

Just to be different, J. C. King offered a cow as a prize in a weight estimating contest instead of the usual truck. Four merchants clubbed to buy the cow in return for the publicity they got out of it. Their ads appeared on a herald announcing the stunt.

If you had no place to keep a cow, you did not have to join the contest, but most persons piled in on the idea.

King kept the cow on the streets with a blanket advertising his show.

Gold Nights Pay

Dallas, Tex.

Wally Akin has sold the merchants a "Gold Night," each merchant contributing in accordance with the number of coupons he uses. Also advertising in his own spaces as well as contributing to a special theatre ad.

Prizes of $25 awarded weekly for eight weeks, with the merchants ready to come in with goods prizes after the third or fourth week if needed to keep the interest up. Just the prosperity idea with a new moniker, but the new title is better now than the prosperity gag.

Hooked to Cops

Woonsocket, R. I.

Jos. D. Borenstein, of the Stadium, had his publicity for "Vice Squad" all cooked up for him. Just before the story came along a cop in Boston got tangled up in a scrape and the local papers carried big stories. All Borenstein had to do was clip and paste these stories to a one-sheet board for his lobby display. It had a lot to do with the upward peak at the box office.

Where the newspapers will permit it, it is a good gag to arrange for a small ad at the tail of the current news story if the yarn is still getting the big headlines, but some papers are particular.

Stilts for "Daddy"

Astoria, Ore.

Edgar Hart, of the Liberty, had the kids begging for a chance to help him bally "Daddy Long Legs." Edgar figured that stilts were the natural answer to "Long Legs" and put out two boys who carried banners. Soon he had a staff of youngsters to relay the original pair, and presently most of the town's juves were around on stilts. Some used homemade signs to suggest they were a part of the regular outfit.

Gag helped the picture beat "Trader Horn" records.

Taxicab Advertising

New York City.

The first picture producer to use movable slide advertising in taxicabs is Columbia with an exlusive tie-up with the Parmalee company for 1,000 taxis.

Cabs are figured as carrying an average of 40 persons a day, with that providing a total circulation of around 40,000.

Grandslam Opening

Dallas.

RKO Majestic had grandslam opening of "Common Law." Curt Beck, skipper, along with Bill Wolfson, p.a., started couple weeks in advance with ancient give-away car gag, tieing in with one of town's ace dealers. Dealers furnished lobby display model, good part of ballyhoo, and handled the mob for the drawing.

By "mob," meaning three and four deep line circling almost around a block, starting early in evening, three s.r.o. houses that filled everything but the chandeliers, besides those turned away. Biz like this made the depresh moan sound like a lotta boloney. Showing what can be done.

Beck laid off dailies, using 50,000 heralds and 100 three sheets for the plug. Dealers got theirs for the give-away by getting large mail list and stationing salesmen with the display model to sell a few cars on the side.

Each number stub represented ducat sale, with holders forced to present another with each stub at the drawing. Meaning average of two ducat sales for each stub.

On Air and Screen

Dallas.

Faye Lemmon, diminutive p.a. for Old Mill, rates about ace on the rialto when it comes to fetching the kids.

Hobby is a "big brother" club as institutional stunt. Kids "join" by paying the dime admish to Sat. mats. Some of the mats draw as high as 1,500 of 'em.

Serials and kid picts main draw. WRR, muny broadcaster, in on it, making it double threat plug. Station furnishes organist, George Perfect, and acts. Whole program goes on air as Sat. a. m. feature. To hold kids' interest, couple of song contests and amateur programs help.

Madrid's Air-Cooled House

Madrid.

Under trying heat prevailing in Madrid, a truck carrying a platform representing an Arctic region with natural size toy bears and a huge thermometer registering five degrees under zero representing the temperature supposed to be in the San Carlos film house owing to its refrigeration system.

Got big results after people found out the San Carlos temperature relieving in the heat.

Find the Weak Spot

Sometimes it is tough trying to crash newspapers for more than the regulation stuff, but every man has his weak points and if you can spot the editor's weakness, the rest is easy. Try and sound him out.

One desk head was harder boiled than a one-hour egg, but the manager found out that whenever he takes a day off he goes fishing. Some time ago he had "Fisherman's Paradise" and made a special point of inviting the editor. The editor was enthusiastic. As he left the house, the manager slipped him a dozen singles. "You'll want to tell your friends to come down," he said. The editor not only kept on telling his cronies after the tickets gave out, but he ran a half column story that fairly glowed appreciation. And since then it has been easy to crash the columns with almost anything worth while.

Your editor may not be a fisherman, but he has a weak point somewhere.

Open All Night

Washington, D. C.

RKO Keith's is throwing open its doors for women and children after the last night performance and admitting them free to enjoy the cool theatre while the hot spell is on.

Keith's Syracuse started the idea recently and it worked out as an add medium for the cooling system of the house. The Washington theatre is handling it in a tie up with the Washington "Daily Times."

No house staff is required except the engineer to run the cooling plant. The city furnishes cops to watch the crowds.

Passes for Pans

New York.

Rivoli is getting them down to the theatre with the old gag of the ringed photograph. Cameraman shoots the crowds. Certain faces are ringed and then placed on the front boards. If you spot your picture it means two tickets.

Generally regarded as small town stuff, but it is working right on the main stem and doing a good job. Everyone who sees the cameraman goes down to the lobby. Most of them have the price.

City's Doing It

Now it is the Department of Health of N. Y. city which is trying out an exploitation stunt. Using the milk bottle hanger, invented by the late Max Doolittle, to carry health suggestions into the homes. Hangers are punched with a hole large enough to go over the neck of the bottle and will be used by the department to spread general news, as well as the urge for plenty of milk for children.

Numbered Buttons

New York City.

Universal has arranged with a badge maker to supply buttons for Oswald clubs and quotes an additional price for numbering the buttons serially. Which, of course, suggests the premium stunt now being used by the Hearst newspapers. It sounds attractive.

But a numbered button, if care is taken in their distribution, can be useful in some ways, particularly in allotting free admissions each week. These free admissions should be by the button and in blocks of 25 or 50, the numbers running serially.

Get a New Slogan

Summer is a good time to work the slogan gag for institutional advertising. Offer tickets for the 10 best slogans, stipulating that it must be something typical of the theatre and not merely of the "always a good show" variety.

In addition to the tickets offered, add a six months' pass, good once a week, for a slogan good enough to replace the one you are using.

The value of the gag is that it not only may give you a better line, but it will have all of the contestants (and many who do not enter), cataloging the good point of your theatre for themselves, instead of merely being told.

If you can tie a newspaper to the idea, so much the better, but it is good any way you use it.

Progressive Prices

Children are keen for novelties, and there is no better way of starting a kid club than a progressive price series of mats. The first show is a giveaway with a 1c admission, but the second stanza boosts the price to 2c and so on, 1c a week, until the nickel or dime admission is reached.

Many kids who might not come for a nickel will come for the first few times. If seeing a good show, they will keep on coming until the standard price is reached, by which time it will have become a habit.

A variant to this stunt is the shifting scale. It is never more than the regular 10c, but it may be 8 or 7 or even a little less now and then. The kids never know until they assemble for the mat just what the price will be, a sign being put into place just before the sale opens. The children will love it.

Mailing Lists

Mailing lists are apt to get shot to pieces during the summer, particularly if the return guarantee is used. The mail comes back marked "not found" instead of "on vacation," and the name is removed. Some managers use a reply postcard to the address, knowing this will be forwarded where the third class matter is not. The going half asks for information as to the new address.

Where this is not done, it is a good plan to work some scheme calling for names and addresses, the gag to be put into effect around the middle of Sept. This may be a gift radio, a star picture or anything which will get them to turn in an address.

Through the winter there should be an occasional check-up to make certain that the addresses are still alive.

Chew on This

It has been a long time since the fake chewing gum has been reported. If you are short a novelty, try this on some picture worth spending a little money on.

Wrappers are folded around strips of cardboard about the size of a stick of gum, and bear no mention of the theatre other than that the sample is presented with the compliments of the house. The cardboard is printed up "This is a fake, but you won't get stuck if you see 'Lucy's Lovers,' one of the sprightliest plays of the season, at the Grand theatre."

If altering the text, maybe some gum manufacturer will pay all or most of the cost. Amended copy reads: "Never trust unknown things. You play safe when you buy Double Flavor Gum or a ticket to see," etc.

Costs a little more than a herald, but the novelty value makes it a better seller. A single stick may be passed along to four or five persons.

Vary the Stills

If tired of looking at the same old still frames week after week, try mounting them on blocks of wood so that they stand about an inch from the board. It may be necessary to stiffen with a card, but this is little trouble and the effect is different and pleasing.

The background should be a neutral tint so as not to detract too much from the photographs.

Save the Clippings

Some day the recent transatlantic hoppers are going to come back home and inevitably they will be in the newsreels. Save the clippings now for use when the returns are staged. Mount them on compo board and be all ready to shunt them into the lobby as soon as you know that you will have them on the screen.

It gives a better value to the announcement to display clippings rather than the bare statement, and it is easier to get the board ready now than to rush over to the newspaper office at the last moment.

Spot news can sell a lot of tickets if the clip is properly played up, but too few managers make use of the big clips. They still regard the newsreels as fillers.

Two Good Gags

New Haven.

Roger Sherman went after "Smart Money" in a big way, with the loud noise a contest for blondes, based on the penchant of Nick the Barber for the gilded heads.

Other stunt was the ringed photo on a new angle. Dodge agency loaned a truck which was run around town bannered with the invitation to "Get your share of the Smart Money." Car carried a cameraman who made occasional shots. The film was shown in the theatre with occasional halts to display a

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BEHIND the KEYS

Muscatine, Ia.

Ludy Boston, head of the Boston Amusement company, is to transform the armory into a theatre to seat 1,000. Will open Nov. 1.

New York.

Several promotions within Par's New York-New Jersey exchange ranks with Jack Perley, who joined the ad sales department in 1927, stepped up to salesman post.

Coming up from booking manager spot is Bernie Brooks, with John Davis of the Brooklyn booking department promoted to succeed Brooks, who had been assistant booking manager.

Birmingham.

Strand at Tupelo, Miss., bought by Kuykendall-Sanford of Columbus.

Bronx, NYC.

Dave Weinstock has the Tremont theatre, former legit. He is wiring it for pictures.

Seattle.

With opening of Paramount (Fox) big 3,106-seater July 31, Tom Olsen transferred as manager from 5th Avenue, with Jim Clemmer there in his old job as manager. Paramount straight pictures, 25-35-50 at present.

New York City.

Manhattan Playhouses has closed two of its Harlem houses for the summer, San Jose and Cosmo.

Memphis.

A suit for $1,666.60 against Malco Theatres, Inc., filed by J. T. Starr at Conway, Ark., has been settled and dismissed. A recent Associated Press dispatch erroneously reported a receivership had been asked for the local theatre circuit. Only the property of the Grand theatre, owned by the company, was involved and no receivership was requested for the circuit as a whole.

Emil Groth, former manager of RKO's Coliseum in New York, now attached to Publix, in Scranton, Pa.

Denver.

Myron Stratton home, Colorado Springs, a charitable institution, has installed new projectors and RCA Photophone sound. Seats 468.

Inside Stuff—Pictures

For the first time in years, if ever since its opening in 1913, the vaudeville Palace on Broadway has started in on extra advertising. The extra space in the New York dailies runs to between $2,000 and $2,500 a week. It reflected itself in the grosses immediately.

Advertising was decided upon through the current all straight vaude bill in the house holding over for three weeks, with but one change. It may go four weeks or longer. Weekly grosses have held around $28,000, a high summer figure for the house. A large advance sale has been steady, with the Palace scale $2 top on week days and $3 top Sunday.

Effect of the advertising is easily deduced through the Palace presumed to hold its own clientele. But Palace regulars could not be expected to support a hold over bill weekly, since in the two weeks preceding this present show, the Palace didn't reach $15,000 either week. One of those two weeks it did $8,000, not visible evidence of too many regulars.

With the current Palace show costing in salaries $11,000 weekly and a $14,000 vaude show not unusual at that house, there remained a margin left by the RKO booking office for the extra advertising without increasing the customary weekly overhead for the house.

That this is an advertising instance without question will be again seen in a story in the legit department of this issue of "Variety" wherein it is stated the Broadway ticket brokers say that the Palace is in the strongest demand at their agencies. That is unprecedented.

The Palace steps in to extra advertise at a time when the show business in its economical mania has taken the reverse, cutting down on advertising in bad times instead of following the olden show rule of when they are not coming, make 'em come. It looks as though the Palace has proven that rule and with almost a Broadway legit scale of admission prices.

It appears that through this ad splurge and the continued run of one program of vaude acts intact, the Palace is unexpectedly drawing new trade to the house, and to a very great extent since the Palace is doing capacity nowadays almost continuously. If this new trade made in the hot weather when never looked for can be held through the regular season the Palace's extra advertising is about the best investment that famous vaudeville theatre has ever made.

Auditors in show orgnizations seem to be receiving more attention now than ever before. Formerly they were alluded to in the offices as bookkeepers. Now they are auditors or comptrollers. It marks an elevation of some kind, arising from the common ailment.

Or perhaps it comes from the story about the auditor in the theatre end who asked the chief operator if he knew the circuit was losing money at Big Town, Mo. Head of the circuit answered it was a surprise to him, but he would investigate. The boss called up the divisional chief, asking if it were true they were losing money at Big Town, Mo. Division man said he hadn't heard of it but would find out.

Division manager inquired of the district manager how about that report the circuit is losing money at Big Town, Mo. District mgr. thought it funny if so why he hadn't been informed and would inquire into it immediately, duly reporting. District manager called the city manager and demanded to know if they were losing money at Big Town. City manager wasn't certain about it but would get a report on the situation at once from the house manager.

House manager replied he had been so occupied making out reports for the home office he hadn't had time to watch grosses, but he could find out of course and for the city manager to hold the wire. The house manager inquired of the head usher if the house had been losing money and when the usher answered he didn't know, the manager fired the usher.

Upon the report on Big Town, Mo., duly reaching headquarters after the customary reporting course and coming to the attention of the big boss, he called in the auditor, appointing him assistant through being the only showman in the organization who had discovered that Big Town, Mo., was in the red.

Filmdom's oldest collection agency, since 1917, is relegated to the heap of uniform policies declared legally dead by the Government during the past two years.

Like producers now are doing arbitrating on their own and writing their original formula for contracts, so they will now have to use their own judgment in the matter of dealing with bad booking accounts or slow paying exhibitors.

That the latest edict of the federal court does not prohibit producers and distributors talking over and exchanging information about "beats" in the industry is seen as one reason for the survival of the Film Boards of Trade. Latter in the past were the credit committees and, before then, the arbitration centers.

Exhibs who have good reps. will benefit under the latest ruling by not having to make advance deposits in the collective sense. Should distribs individually decide upon an all-advance system, then, it is declared, there is no violation of the law.

Review of San Francisco Orpheum show, "Common Law," was day late in bowing in "The Examiner." Seems Ada Hanifin, moon pichure gal, found no Oakley waiting for her at b. o., but was told to go on in. Gilt-garnished usher stopped her, what no ticket! but gave her a seat when she showed him her name on a Fox pass. Another usher appeared and she asked for house manager.

Instead two ushers came bounding down aisle. Manager wasn't in. "Sorry, ma'am, but you'll have to git up and git out," they said, not believing the pass.

Which she did, but how them phone wires sizzled when Ada got back to the Hearst offices! Monday's poiper and no review! George Bole, h. m., and Emile Umann, p. a., apologized all over the phone system. Would she come up again? She wouldn't, no siree.

So George and Emile appeared in person at the office, laden with flowers, and bounced Ada into George's car and so back to Orph.

Something new in theatre operation is in the reported petitions being submitted to a home office in New York for the reinstatement of house managers who have been let out. Two of these petitions have been reported so far, on behalf of former house managers. Both managers are veterans.

These petitions are promoted in the neighborhoods where the managers once reigned. One followed the other, presumably because the first received attention of execs outside the theatre operating dept.

House managers petitioning to be restored after dismissal is something quite new in theatre operation. Operating belief is that a dismissal always stands, to preserve morale.

It's but recently that in these columns an inside story was printed without names of a theatre department telling its studio companion to mind its own business as far as operating theatres was concerned or to come in and operate the theatre itself.

Lucky Humbertson, assistant director sent east by United Artists to take exterior shots for "Street Scene" and "Greeks Had Word For It," is off New York entirely as a picture-making town. Wanting to go on the Ile de France when it arrived the other day, Humbertson demanded 12 passes for the cutter. UA pulled all the wires it could pull, even phoning Washington, but could get only two passes, that burning Humbertson.

They took the camera on the Ile de France, a boat much less accustomed to having picture producing going on than hulks on the west

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INDICTMENTS RETURNED IN CHICAGO

Chicago, Aug. 3.

Almost a month following the Grand Jury investigation into affairs of the local operators' union, with regard to exhibitors' complaints, indictments were turned in on officials of the union, Jack Miller, president of the Exhibitors Association and Joseph Maloy, brother of the union chief, Tom Maloy. Bonds of $5,000 each, except Joe Maloy for $2,500, were set, with a hearing coming up Sept. 3 before Superior Judge Prystalski.

Indie exhibs met again today (3) under the leadership of Al Steffes and Aaron Sapperstein, continuing their plea for financial aid from members, with promises and assurances the two men in a booth rule will go.

MPTOA ASKS MEMBERS TO HAND OVER DUES

Now is the time for all good men to come to the aid of their party. This old preachment is being taken up by the MPTOA, which is asking its honorary as well as active members to come through with as much cash as they consider fit.

Special services to the community or government have made members immune to national dues in the past. The time has arrived, it is admitted, when the MPTOA is pinched for every penny it can save and get. There are a lot of theatres which could pay from $25 to $100 yearly in dues which are not paying and which are out of the honorary class.

The organization is asking these to dig.

Field's Travel Shorts

Hollywood, Aug. 3.

Leonard Fields, shorts producer, left here last week for China, where he will make a series of travel shorts to be released by Radio. With Fields is Shen Hung, Chinese film producer, who has made several features in the Orient.

Harry Garson is associated in production with Fields and Hung.

2ND "STRANGE" SERIES

Hollywood, Aug. 3.

After producing and releasing its "Strange As It Seems" shorts for a year, Universal has decided the shorts are in the bag and has contracted for them another year from John Hix's agent.

Deal for the continuance was put over this week.

"Stick to Home Lot for Writers"

Hollywood, Aug. 3.

Associate producers who look off their own lot for writers because they feel that certain scribes are better suited for the particular stories in mind, are on the pan at the studios.

It's another move in the economy platform to keep the contracted talent busy, and is similar to the one instituted at Radio in connection with players, when directors were told to use those already on the payroll, although they may not be exactly the types wanted.

Schulberg's Burn

Writer economy is especially deemed a necessity at Metro and Paramount, which currently carry the largest staffs of scribblers. B. P. Schulberg, at Par, got particularly wrought up on the matter and ordered his subordinate exec to look over the home talent first. He pointed out that, although the studio is now the busiest in Hollywood there are currently 13 writers without assignments. A couple of the Paramount producers had tried to bring in outsiders at fancy prices.

Blame for forgetting the lot contractees in favor of outsiders is laid at the constantly growing type idea for writers as well as players. An author clicks with a certain type of story and from then on is catalogued for that particular kind of story. With cycles following anything that looks good, it has meant that a few writers are in demand at all the studios simultaneously.

With three or four studios wanting any one writer, the envelope demand goes up. And that's another studio peeve.

FITZPATRICK AND METRO

Indie Going with Metro Under Exclusive Contract

Metro has taken in James A. Fitzpatrick, long an indie shorts producer, under a term contract, placing him on a basis for exclusive outlet through Metro that is similar to that held only by Hal E Roach among that company's shorts makers. The Fitzpatrick contract carries yearly options with Metro.

For 1931-'32 program Fitzpatrick is to deliver a series of 13 "Travel-talks," with his services as a producer exclusive with Metro. Turning over seven shorts following the contract, shorts that Fitzpatrick recently made on a trip to India and the Orient, he will sail in about two weeks for the Continent to complete the series of 13 wanted.

Fox's Trailer Dept.

Hollywood, Aug. 3.

Fox is organizing a studio trailer department. William McGrath will head it.

Frank Perritt succeeds McGrath as Vic Shapiro's assistant.

Daugherty's Bad Guess

Instead of twins, as he predicted, Dan Daugherty of the Fox-Movietone News staff was handed a son by Mrs. Daugherty. For his age (three days) the latest is the heaviest of the Daugherty tribe. Average Daugherty at birth is six pounds. Latest and fourth addition tips scale at 8.50 pounds.

Gibbons' Film Showing

A private viewing of the first two Floyd Gibbons shorts made by A. P. Waxman will be shown newspaper people Thursday (6) in the Empire State building.

The affair will be in luncheon form.

WAITING FOR NAVY

Hollywood, Aug. 3.

Pathe's "Suicide Fleet," slated to get started Monday, was put back for two weeks because the Navy wasn't ready.

Exteriors on the picture were to be made at San Diego on a submarine mother ship. Only sub mamma on the Coast is at the navy yard at Vallejo and will not be in southern waters for a fortnight.

"Union Depot" as Film

Warners has bought "Union Depot" for a talker.

It's a play, written by Gene Fowler and Joe Laurie, Jr., but never produced. Gene Buck held the script for a year.

Operators Accept 2nd 7½% Cut on West Coast

Hollywood, Aug. 3.

Local operators accepted a 7½% "hot weather" cut Aug. 1. It will remain in effect for 90 days. New cut is in addition to the national cut of the same amount. Old scale will go back into effect Nov. 1 with about a year to run.

Fox-West Coast is not affected by the national cut due to two houses, the Iris and Hollywood, operated by the Hollywood Theatres, F-W.C. subsidiary, being non union. Circuit has arranged to dispose of the house to Earl Sinks, which will restore it with the union booth men.

Exploitation

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ringed face in the crowd. Owner of the pan could collect at the b. o.

Straw Hats Going

It is only a few weeks now to the retirement date for straw hats, and time to be planting the stunts intended for their exit.

Perhaps the best gag is to offer a free ticket to all who deposit their abandoned lids in the lobby of the theatre before the deadline. If desired, this can be limited only to those who purchased their hats from stores working in with the theatre. In this case the hatter gives each purchaser a coupon which must be presented, together with the hat, to obtain the ticket. In such cases the hat dealer pays all or part of the cost of the ticket, according to the bargain you can drive.

In either event the idea is to retire the hat from possible circulation next year.

Polo for Plug

Denver.

During the showing of "Son of India" at the Paramount, J. S. Hadden, publicity director, arranged for several local polo teams to play for a Ramon Navarro cup. Cup was furnished by one of the local jewelry concerns.

Stunt was good for several sport page stories.

Wedding and Models

Los Angeles.

George Brown, pub head for RKO, staged a wedding at the Hillstreet and pulled plenty, considering the hot weather. Wound up with a page co-op from donors of presents.

For "Common Law" he hooked to the artist's model with a beauty show, the winner to be painted by Henry Clive. Failing to get a vacant window down town, Brown pulled this stunt in the lobby of the theatre for a big baliv.

HOLLYWOOD SHORTS

By Claude Binyon

Hollywood, July 31.

Dear Ma:

Why don't you send me that money to get me out of the Villa Carlotta apartments? I told you Mr. Bentle the supervisor ditched me and I'm stuck here for 200 berries. Only don't think its on account of Mr. Bentle ditching me, oh no.

I don't never want to work in pictures no more so please send the money, mother dear. I can get my old job back and be a loving daughter mother dear. Please wire the money but not collect.

All my love, for the love of Mike.

Elsie.

Hollywood, Aug. 10.

Hey Ma:

Don't you know no better than turn down collect telegrams I send? I got to pay for them things. Ma if you ever loved me like I love you do it now.

Elsie.

Reno, Sept. 28.

Dear Ma:

How are you and the punks and that ole stew pa, as if I care. Maybe you been writing me lately but I'm in Reno now and didn't leave no forwarding address in Hollywood.

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ROXY'S THURSDAY OPENING

For Rest of Summer Only—Then Back to Friday

Roxy starts on a regular Thursday opening day currently. Idea behind the move seemingly is to hold to that day for the summer only. House will probably shift back to Friday openings after Labor Day.

The angle of a Thursday opening looks to be for a stronger weekend biz in the hot weather current. First film to open is current "Transatlantic" (Fox).

F&M Stays at Fox-Poli

New Haven, Aug. 3.

Fox-Poli will keep the F&M units.

Local Paramount will run stage presentation supplied from N. Y. Paramount.

Hervey Writing "Cheat"

Harry Hervey, novelist, has a contract with Paramount to write "The Cheat."

Tululah Bankhead to star. Irving Pichel is also cast.

SMASHING PICTU
HIGHEST MARK

The remedy for empty seats

Shrewd motion picture men are agreed that the one remedy for unsatisfactory theatre receipts is *big* pictures.

Today, now, the public turns out in droves for *real* attractions. Receipts of a big theatre vary many thousands of dollars from one week to the next. Strong picture as against weak picture is the reason.

Fox first 6 pictures prompt praise of press

Florabel Muir, after viewing the first six pictures to be finished at Fox studios, said in *New York Daily News*: "I said it once and I repeat that the fall crop of pictures is going to be the best ever sent from cinemaland."

With all its energy, power and resources, Fox has striven to meet the insistent demand for *big* pictures.

Best pictures ever turned out at Fox studios

The results speak for themselves. Never have such superlative productions been turned out at the Fox studios. They meet the demand of the public for highest class entertainment, the demand of the exhibitor for attractions that will fill the empty seats.

Fox is proud of them. Theatres showing them will also be proud and prosperous.

NEW SEASON
FOX
NEW HITS

URES · · SURE HITS · · SETTING EVER ATTAINED BY FOX

WILL ROGERS in YOUNG AS YOU FEEL

with FIFI DORSAY · LUCIEN LITTLEFIELD

From play by George Ade Directed by Frank Borzage

TRANSATLANTIC

with EDMUND LOWE · LOIS MORAN

John Halliday Jean Hersholt

Greta Nissen · Myrna Loy · By Guy Bolton

Directed by Willam K. Howard

JANET GAYNOR and CHARLES FARRELL

IN MERELY MARY ANN

by Israel Zangwill Directed by Henry King

JAMES DUNN SALLY EILERS

in BAD GIRL From Vina Delmar's Sensational Novel

Directed by Frank Borzage

THE BRAT

with SALLY O'NEIL

ALLAN DINEHART FRANK ALBERTSON

WILLIAM COLLIER, Sr. VIRGINIA CHERRILL

JUNE COLLYER Directed by John Ford

THE SPIDER

with EDMUND LOWE · LOIS MORAN

EL BRENDEL · · · GEORGE E. STONE

Based on the play "The Spider" by Fulton Oursler and Lowell Brentano

Directed by

William Cameron Menzies and Kenneth MacKenna

Talking Shorts

BENNY RUBIN
"The Messenger Boy"
20 Mins.; Comedy
Mayfair, N. Y.
Radio Pathe

A lot of Benny Rubin already, but there will be twice as much as all of that if Benny is able to keep up the laugh pace he strikes in "The Messenger Boy." It's a natural, good anywhere.

As an errand boy deluxe riding around in a minature auto Benny first gets the mirth co-operation of a clever tiny tot. Piece by piece the kiddie unties the car until it backs into a van.

Because the youngster's mother is a dancer, Benny has to go to a cabaret to collect damages. There the husky boy friend causes Rubin to beat a retreat into a clothes closet. He emerges as a blonde maid.

Temperament and a break with the management give Benny his chance to appear. It's an Apache affair. Benny, with the assistance of a wire which isn't concealed on the screen, flies from one end of the club to the other.

When that wig comes off, plus dialog which moves in the regular Rubin style, the audience gets its biggest laugh. *Waly.*

"WHIPPET RACING"
Sports Comedy
10 Mins.
Capitol, N. Y.
Metro

Pete Smith, Metro studio p.a., does a neat piece of screen talking with this one calculated to get the maximum of laughter reaction. Voice is well modulated and falls pleasantly. Good on any program.

The subject concerns as the title indicates what whippet racing may be about. The hounds are shown in training and also racing, with Smith's off-screen chatter pulling for good description, and especially when the dogs act contrary to expectation. When they are expected to race they trot off uphill for some personal antics and things like that. A couple of good lookers h-ip the atmosphere besides.

Ward Wing created the subject, which evidences careful preparation and the energetic effort necessary when dealing with animals. Photography is good all the way and the recording clear.

One of the better kind oi shorts. *Shan.*

"VIA EXPRESS"
With TOM HOWARD
Comedy
10 Mins.
Rialto, N. Y.
Paramount

Howard is an almost surefire comic for short subjects. His cleverness, demonstrated in Par shorts previously, is best proven in this one, which would be distinctly weak without him. A safe booking for any program.

Howard is a janitor, asked by a ritzy dame to express an expensive vase. After packing it he takes it down, only to meet a friend who tells him that expressing is dangerous because expressmen treat packages roughly. He then proceeds to demonstrate how the package would be treated.

An old gag, but Howard makes it acceptable through his stupe pan and mannerisms. *Kauf.*

"Please Go 'Way & Let Me Sleep"
Song Cartoon
6 Mins.
Rialto, N. Y.
Paramount

In the Max Fleischer series of old song revivals. Okay for nabe houses, where the gang can be coaxed to join.

First half consists of an ordinary synced cartoon vaguely pertaining to the subject of the song. Then into the old ditty with each syllable pointed out by the same bouncing white ball and a male voice leading. Second chorus without the ball, but with cartoon characters jumping about in cadense, with each syllable and a third, highly speeded for finish purposes. The same Fleischer formula. *Kauf.*

"THE NAGGERS in the Subway"
Mr. and Mrs. Jack Norworth
7 Mins.
Warner's, N. Y.
Vitaphone No. 1202

Not as good as most in this series, largely because of confinement of subject. Couple is in a subway car this time, fighting on as usual and ending up by getting everyone in the car into a battle.

Best indicator of the laugh value of this one is proven in that the old chestnut of a woman going to sit down, only to have a man rush in ahead of her, is the best laugh. Also some business of trying to read the other fellow's paper. For a finish the couple start throwing each other's hats around, with the neighbors soon joining in and with all hats of everybody flying out the window *Kauf.*

BILLY GAXTON
"The Silent Partner"
Comedy
17 Mins.
Strand, New York
Vitaphone (No Number)

Billy Gaxton (instead of William in credits) recently made a Vita short, "Partners." This one is different, being a Rupert Hughes sketch of a fellow who's about to be ejected from his apartment when saving himself by having under option a piece of real estate a hotel builder wants.

Very spotty for laughs. Frequently slow in action, the sketch finishes strong with last few hundred feet making up for the weakness ahead. Gaxton works with diligence, digging deep in his efforts to inoculate mediocre dialog and continuity with some comedy value. His performance alone is the short's saving virtue. With the right material it's interesting to wonder what Gaxton really could do on the screen.

Entire action in apartment, with opening shots laboriously developing financial crisis. Furniture men are there to take out furniture, landlord is around for rent. Phone is shut off, college pal can't return borrowed money, and bills around in stacks. But a wealthy realtor planning a hotel drops in to meet the lad's aunt and Gaxton hops on him to dispose of that option, the college pal posing as an opposition bidder.

All very trite as screen material. None of the supporting cast billed. Roy Mack directed. *Char.*

"THE BUFFALO STAMPEDE"
Adventures in Africa, No. 6
Travelog
16 Mins.
Strand, New York
Vitaphone Nos. 4726-27

Over-produced with accompanying explanatory dialog that overstresses silently shot material, with plenty adjectives on hand at all times, but interesting enough on whole as safe booking for anything excepting fussy first runs.

The sixth in the African series Warners is releasing, deals with the water buffalo and the tsetse fly against which, it is explained, Wynant D. Hubbard has been trying to make the buffalo immune. Short includes too much film, considering sameness, to be as effective as it might have been, with a lot given over to buffalo herds, capture, etc.

The animals, reputedly very dangerous, never seem half so bad as they are painted in the descriptive dialog. And the big words that off-stage talker uses! It gives his description that pedantic touch, and much of it will be Greek to average film audiences.

A huge herd of the African beasts involved here are photographed in close-up, lending short its main title, but that shot in which the buffalo are supposed to be moving over a pit where the camera is grinding, looks like a borrowed shot from some special. *Char.*

"THE ANIMAL WORLD OF MAKE-BELIEVE"
Educational
10 Mins.
Warner's, N. Y.
Epics

One of the Dr. Raymond Ditmars series of strange subjects in the form of screen interviews, and an easy winner. Exceptional subject matter, nice photography and clever handling. Schools and educational centers ought to eat it up, and it's freak enough to interest almost any audience.

Has to do with animals, on land and sea, that are good at camouflage. A little animal that looks like a leaf, another like a stick of wood; a fish that hides under dead sponges, and another that changes color when in danger. An exciting shot shows one of the trick animals that looks like the branch of a tree catching an unknowing grasshopper and eating it.

Business of splitting the lecture by having someone ask questions, to be answered by the lecturer, is growing more frequent in this type of short. It avoids monotony. *Kauf.*

"A LAND THAT TIME FORGOT"
Travelog
10 Mins.
Warner's, N. Y.
Epics

Ordinary travel short, made by Frank D. Ormston in an unknown corner of Italy. It's silent with a lecture by Ormston. Outside of the unusual location it holds little. One surprise is that such a quaint little town can be found in Italy.

Where the short falls off more than anything probably is the poor photography. Also some sound sequences would have helped, but as is will not be pleasing to many. *Kauf.*

Miniature Reviews

"Transalantic" (Fox). Well made and handsomely mounted picture which should prosper. Distinctly in the "Grand Hotel" (stage) manner and an answer to those who cry for more action and less dialog. Spice but no love interest and a reasonable supply of cast names.

"Immortal Vagabond" (Ufa) —English version of a German film with German actors speaking in English and well made. Little heavy but nicely acted and put together. With help of exploitation ought to bring in money almost anywhere.

"Star Witness" (WB). Good indictment of gangsters in relation to the intimidation of witnesses. Plenty of action, laughs, and a tear. Walter Huston and Charles Chich Sale heading cast.

"Politics" (M-G) — This Dressler-Moran carousal aided by the stuttering Rosco Ates is a cinch laughter piece. Action is secondary to funny cracks and dialog, but the two mix okay for good b. o. anywhere. Good femme angle in women entering politics to fight gangsters. Made for the mob b. o.

"The Public Defender" (Radio) — Richard Dix will please in this one. It has entertainment qualities for every class of fan.

"Her Reckless Hour" (F.N.) —A picture for blue figures. Wide appeal, lots of human interest and a Dorothy Mackaill starer that'll sell. Modern treatment of old-fashioned story here well done.

"Honeymoon Lane" (Par). Limited to neighs and twin bill class. Eddie Dowling starred. Rewrite of one time musical with only title retained.

MOVIETONE MAGIC CARPET
"Paris of the Orient"
10 Mins.
Embassy, N. Y.
Fox Movietone

In and about Saigon in Indo China, Fox, largely by plane, covers a subject that, in itself, is an Arabian night environment. This is unquestionably one of the best in the series. The place visited just makes it that.

From sipping Scotch under canvas tops, the camera takes in the habits and costumes of the Saigon natives, without the need of titles, a decided French influence.

Where other travelog subjects have invaded the deserted village and castle ruins on the outskirts of this place and made a more harrowing job of it, the plane takes in dark forests with sudden white shafts suddenly arising and causing that marked contrast. These oblisks are described as the tombs of rulers. *Waly.*

"FUN ON THE ICE"
Aesop Fable Cartoon
10 Mins.
Mayfair, N. Y.
Pathe

Pen animals are on skates. Femme hippo going through the ice and her attempted rescue. Other flips and flops. Just fair for a cartoon. *Waly.*

TRANSATLANTIC

Fox production and release. Features Edmund Lowe and Lois Moran; underlined are John Halliday, Jean Hersholt, Greta Nissen, Myrna Loy. Directed by Wm. K. Howard. Story by Guy Bolton and Lynn Starling. Cameraman, James Howe. At Roxy, New York, week July 30. Running time, 74 mins.

Monty Greer.....Edmund Lowe
Judy Kramer.....Lois Moran
Henry Graham.....John Halliday
Sigrid Carline.....Greta Nissen
Rudolph Kramer.....Jean Hersholt
Kay Graham.....Myrna Loy
Handsome .....Earle Foxe
Hudgins .....Billy Bevan

An aquatic "Grand Hotel." Its financial prospects at box offices should range from good to something above that in most instances. Its own framework is against it reaching smash classification, the "Grand Hotel" theory of episodic story telling classing as the revue of straight drama or comedy-drama.

Rounding up a group of unrelated characters whose paths casually cross one another, and thereby provoke situations of various degrees of intensity, may not be conducive to winning over screen audiences whole-heartedly. The consequent divided interest is away from a central love theme which the fan has demanded since the inception of pictures, and to run contrary to that b.o. edict of the masses, if praiseworthy, is to lessen any film's chances. But your picture head will take smash figures and let the praise dribble where it may—and why not?

The script of "Transatlantic" makes it imperative that Bill Howard, directing, get to and clean up everything very fast. What story it has to tell supposedly takes place within an eastward crossing of a major liner. Howard has crammed his picture with atmosphere, most of it excellent, and also developing a penchant for musical backgrounds to define the mood of the various sequences. It classifies as one of the examples of more action and less talk for which there has been something of a clamor. Adaptation easily lends itself to this plan, and Howard has made it seem a pleasant change.

As a matter of fact, Seymour Felix, the former chorus director of legit musicals, was originally supposed to have directed this feature. He was around New York some time shooting the "Leviathan" from bow to stern and all angles. However, Howard was finally detailed on the job.

Picture is especially noteworthy for some of the marine Dunning shots it unfolds, among the best process stuff which has come through. It's not necessary or smart to describe them to merely tip-off and thereby, perhaps, spoil the illusion for some despite that the fan magazines are seemingly doing their best to inform an otherwise innocent public which already technically knows too much about pictures for its own and the producers' good. Those in the trade will spot these scenes and appreciate their worth.

Picture is mostly Lowe and Billy Bevan as a comedy philosophizing deck steward. There is probably too much of Bevan. The principal women come and go spasmodically, with Lois Moran having a surprisingly small amount of footage. Lowe is the high class and the high stake gambler who is instrumental in breaking up an affair between a fugitive banker and a dancer, because Lowe has a high esteem for the former's wife, and who later extracts a young girl's poor father from a murder implication when the elderly German finds that his savings have disappeared with the collapse of the banker's business. The solution is a band of crooks chasing the cash and securities of the decamping financier.

Excitement peak is the pursuit by Lowe of one of the crooks up and down the engine room scaffolding while taking pot shots at each other. Windup is the arrival on the other side with the passengers disembarking and Lowe under surveillance of a British Bobby.

It's all nicely worked out, with Howard trying to compensate for the lack of heart interest by coloring the relationship between the banker (Halliday) and the dancer (Miss Nissen) as much as possible. Fox is tearing a leaf from the Dietrich book as regards this girl in flashing considerable expanse of limb and often—with those Wyckoffs of hers an eyefull, too.

Myrna Loy is the unhappy wife with little to do but handling her lines capably. Earle Foxe is the main crook and makes the part impress. Lois Moran merely eases through her small role, evidently being included to add name value as much as anything else.

Howard opens up with five or 600 feet of the pier turmoil at departure and invokes a mid-ocean storm to heighten the dramatics of the engine-room chase. He might have omitted the ancient jazz symbolizing of repeated band closeups, and Miss Nissen is not particularly adept as a dancer, although those legs will more than square that. Besides which there are some handsome sets, so futuristic and elaborate as to make them implausible for even royal suites, while the dialog is always to the point and well handled by Lowe as the central figure. Many scenes are heavily peopled.

An interesting and well-made feature plus an intriguing title. *Sid.*

Immortal Vagabond

(GERMAN MADE)
(English Version

Ufa production and Talking Picture Epics release. Version of "Der Unsterbliche Lump." Direction Gustav Ucicky. Music Ralph Benatsky. Adaptation and dialogue Robert Liebmann and Karl Hartl. Cameraman, Carl Hoffman. At Warner's, New York, on grind, week July 31. Running time 70 minutes.

Anna ..... Liane Haid
Hans Ritter.....Gustav Frolich
Franz Lechner.....H. A. Shlettow
Reisleitner.....Karl Gerhardt

Some mistake connected with this film slipping into the Warner so quietly and unexpectedly. Nobody knew anything about it, no one was told and no one came out to see it. About 50 people or so in the house opening night. This film has so many good things that it ought to have gotten a much better reception. Word-of-mouth publicity, after the opening may help. Not that "Immortal Vagabond" is another "Blue Angel" or anything like it, but it's a good picture, above the European average for dramatic films and can get money, if given something in the way of exploitation.

One thing this film does is to offer some thoughts on the version problem. Here's a German company turning out an English talking film and getting away with it. Locale is in Germany, but all the German actors talk English and do it well. All these actors are well known in Germany. That gives rise to the first thought that it's a dubbed film, but if so it proves that dubbing can be done.

Watching the lip action closely through the film failed to show any discrepancy between the action and dialog, everything blending well. There's no half way about it, it's all English. Even the village songs and kids in the schoolroom talk in English, despite it's a little German town. That makes for no harsh discrepancies and it all goes over well.

What it amounts to is that Ufa seems to have gotten away with the version headache in this film and can probably follow along in the future. That goes whether it's dubbed or not, since if dubbed the job is perfect and if not they have a troupe of fine German players on hand who speak English perfectly. That the locale is in Germany helps the illusion, if dubbed, and helps the version side of the picture, if its not dubbed. A German speaking English in a foreign country, like America for instance, might be another matter.

Story is not a very original one. It's that business again of the young musician who loves a girl but is disapproved of by the lassie's father. He goes off to Vienna to place his opera and the girl is forced to marry a breeder of cows. On returning with the good news—it's the wedding day, of course—the news is broken to him and he runs off to lose himself as an aimless vagabond.

From here on an original twist is given the tale by having what is thought to be his body found in the river and he is declared dead. Five years later the little town is putting up a monument to him and he comes back, dirty and worn out, to watch the dedication. Suggests "Cimarron." Then he sneaks away again, but the girl has seen him, catches up with him and tells him she still loves him. "I can't," he says, "there's my monument. I'm dead." "Fine," answers the little lady, "I'll be dead with you. We'll

(Continued on page 21)

The Woman's Angle

"Acht Tage Glueck" (Greenbaum-Emelka)—Steno Cinderella yarn against glamorous Venetian backgrounds. Lacks the romantic looking principals and sophisticated direction necessary to put it over big with the Frauleins.

"A Jew at War" (Amkino)—Agonizingly long propaganda film, as chaotic and brutal as war itself. Nothing for feminine audiences.

"The Reckless Hour" (FN). A black-hearted cad, a noble hero and a poor, misguided working girl, dispensing romantic hokum that appeals to the ladies.

"Honeymoon Lane" (Indie). Creaking comedy manufactured from sentimental hoke, slapstick, and the business success formula. Plods along without anything to recommend it to women.

"Transatlantic" (Fox). Swift and silent atmospheric direction against the fascinating background of a luxurious liner puts life into the puppet characters of the diluted "Grand Hotel" style plot. Will interest the ladies with its granduer and ending that proves the ultimate triumph of virtue.

"The Public Defender" (RKO-Radio).—Out-and-out meller that takes itself seriously, but offers few blandishments for the ladies.

"Politics" (MGM).—Thesis of feminine supremacy propounded by a modern version of "Lysistrata," gagged up to suit the militant mugging of Polly Moran and Marie Dressler. Entertaining in spite of bad taste and cheap comedy.

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Immortal Vagabond

(Continue from page 18)

be vagabonds together," and they walk off into the haze.

Not original, and a little phoney, but as told it's effective and beautifully acted out by a small but capable cast. Gustav Frohlich, as the young musician, is very believable, and Liane Haid is both pretty and a good actress. Others are well cast and satisfactory.

Direction of Ucicky is surprisingly good and one of the nicest pieces of work he's turned out. Chances in several places for him to have gone broad, but he avoided them nicely. Sound also is up to par, although photography could have been improved on.

It's no masterpiece, this "Immortal Vagabond," but it's a good little production and if it weren't for the fact that the action is a little heavy, ought to be a good winner. *Kauf.*

STAR WITNESS

Warner Bros. production and release. Features Walter Huston and Charles Chic Sale. Directed by Wm. Wellman. Story and dialog, Lucien Hubbard. Cameraman, J. VanTrees. Reviewed in projection room. At Winter Garden, New York, for grind run, starting Aug. 2. Running time, 67 mins.

District Atty. Whitlock.....Walter Huston
Grandad Summerville.....Chic Sale
Ma Leeds.....Frances Starr
Pa Leeds.....Grant Mitchell
Sue Leeds.....Sally Blane
Jackie Leeds.....Edward Nugent
Maxey Campo.....Ralph Ince
Ned Leeds.....Dickie Moore
Donny Leeds.....George Ernest

Another underworld plum for Bill Wellman but with the reverse twist of how gangdom is undermining the U. S. citizenry. It concerns the intimidation of witnesses and should get an armful of change wherever it plays because its theme is "hot" to start with and the director has enhanced this basic value.

Film has a little bit of everything —drama, gun play, suspense, children, plentiful sprinkling of laughs and a tear. No love theme, but there's no room for one. Due to New York's recent Harlem gang shooting, in which several children were the victims, and with the press rampant on the subject, plus the cops being unable to get the witnesses to talk, Warners tore the blinders off "Star Witness" and rushed into the Winter Garden last night (Monday). This celluloid subject should create talk. Although the circumstances may be a bit ghastly it's nevertheless a perfect spot for this film, which can easily take its place as anti-gang propaganda.

Story has a normal family, who become the witnesses to a rival mob street affray and are then terrorized into perjuring themselves when followers of the captured gang leader learn that their evidence is sufficient to send the boss to the chair. This includes a brutal beating up of the father and the kidnaping of one of the juvenile sons. Chic Sale, doing his G. A. R. character, trails along as the grandfather until the finish when he is instrumental in rescuing the boy and forces his way to the stand to testify against the gunman, after all other members of his family have hedged.

Wellman has made it grip throughout with sidelights in the running always spelling action. The tale is bound to attract attention from a public which is too slowly becoming conscious of the serious problem with which it deals. Besides, there are some excellent performances from the cast. Sale, of course, stands out in a part which is duck soup for him. Having done this character in vaudeville and Shubert revues for years, to have his "old man" made the central figure of a dramatic story is the perfect set-up for him and he makes the most of it. Huston also gives a fine delineation of the energetic d. a. balked by the fear of the Leeds family as the gangster's trial approaches.

Additional playing assets are Frances Starr as the mother, and Grant Mitchell as the father, with Dickie Moore a sure appeal bet as the baby of the family. Edward Nugent and Sally Blane are pretty much in the background, although registering when called upon.

Sale won't miss with his laughs, which relieve the building tension while the gangsters are here revealed as just so much scum. Sale is also given a couple of hurrah speeches on foreigners being allowed to run the country. A follow-up film advocating deportation of all the alien gangsters and the picture business may be well on its way to making it's weight felt along these lines, meanwhile remembering that gang stuff can still be box-office if well done.

Picture's only weakness seems to be its finish where Sale starts to get on the stand and the next flash is a newspaper headline narrating the execution of the gangster. After the exciting route the camera takes to the court house audiences are apt to be vehement enough to want to see judgment pronounced upon the public menace. And if the film can stir an assemblage to this reaction that's not so bad, either. If this matter were cut out ,it might be restored.

Men will like it because of the violence involved and women will be interested in the family angle and young Moore. With the news start which it has gotten, "Star Witness" ought to hang around the Garden for quite a spell. *Sid.*

POLITICS

Metro production and release. Starring Marie Dressler and Polly Moran. Featuring Rosco Ates. Directed by Charles F. Riesner. Original story by Zelda Sears and Malcolm Stuart Boylan. Adaptation by Wells Root. Dialog by Robert E. Hopkins. Photographer, Clyde De Vinna. At Capitol, New York, week July 31. Running time, 71 minutes.

Hattie.....Marie Dressler
Ivy.....Polly Moran
Peter.....Rosco Ates
Myrtle.....Karen Morley
Benny.....William Bakewell
Curango.....John Miljan
Daisy.....Joan Marsh
Mayor.....Tom McGuire
Nifty.....Kane Richmond
Mrs. Evans.....Mary Alden

This picture is loaded with technical faults and practically moves without real action and even with a phoney ending, but it has too many laugh moments to fail to sock the b.o. If it has a weakness it comes from the fact that the dialog in nearly every instance where comparison may be possible is funnier than the action. Looks like a cinch to hit the b.o. bell with a merry tinkle, aided more than ordinarily by the nervously stuttering lips of Rosco Ates. Besides, that Dressler-Moran combo plus that one-word title have a laugh to begin with.

Certain sections are going to find some of the chatter and general theme of this satirical composition on gangsters and politics rather timely. It's a homely story which Chuck Riesner in directing never let away from being natural and human. Thus despite the overdose of talk, latter comes with a certain human appeal that's particular glorification for the femmes.

When Marie Dressler appears at that town's political meeting and makes that arresting monolog about women having to fight to protect their children against the reckless gangsters and corrupt politicians, the femme customers will fall all over, and maybe the men, too, in the light of certain events happening around New York and other spots and read about through the entire country.

It's a break for the film, and again when the women go on strike against their husbands by refusing to work, wash, sleep or cook with them unless they vote for the femme candidates, any woman customer will nod approvingly and imagine that's her right. That's strictly mob appeal, which is where the makers of this picture aimed the socks. That Dressler is as natural a mother type as ever could be seen, and when she is struck face to face in the heat of election with the sudden shock that her only daughter is in love with the very boy being sought for a gangster murder, it's a tear for anybody.

Between those tears, that political speech of Dressler's and the funny cracks of Ates, Dressler and Moran, the picture has enough to sway hot weather pains away, and especially at the finish. Probably the first time any picture ever used some of the homely technique utilized here or the language. Before the final fadeout and when Dressler has been elected and is conducting the marriage ceremony of her daughter to the reformed gangster, it's a punch laugh finish to see Dressler and Moran arms around shoulders eulogizing each other.

Says Dressler for the final tap it's a pleasure extraordinary to have as matron of honor at her daughter's wedding the "Commissioner of Garbage," meaning Moran. There's no overcoming that for a laugh for any kind of intellect.

Yet while all this is okay for the b.o., the very evidence of lack of real action by the two principal characters in the cast, Dressler and Moran, is a weakness Metro may not be able to afford in another, if planned for the pair. It's taking a long chance with the earned drawing power of these two.

A couple of the scenes go burlesque but get over and probably will annoy only the supersensitive, which isn't the mob. One is where a husband whose wife has gone on strike in the political campaign to elect a woman mayor is shown making his own bed and bending over to carry out something from beneath the bed.

It's obvious that the makers had some trouble with the story, which goes thoroughly hokey a couple of times to help nobody. One's where the police come out for the femme candidate. The other is the finale where the two kids get wed.

Customers also may have some time understanding the cause of that girl murder in this picture, or how come the particular girl, and to clear this it's done in the dialog long after the action has occurred and when a happy solution is attempted regardless.

Photography is nothing to boast of, as everything is done flush up mostly, but okay. As a production generally not so worthy except that it comes opportunely and at a time when the market is suffering from a dearth of comedy films.

With anybody but Dressler-Moran and Ates it's doubtful whether customers would stand for that hoke injected, or a couple of the old gags pulled here. One where Ates is forced out of bed to sleep in the hayloft at the barn and awakens with chicks on his lap to mutter, "God, I'm a mother."

Ates looks headed for bigger things, and deservedly so, and fortunate for Metro he's spotted here. John Miljan is the heavy but gets no opportunity. He is among the few spots where the dialog gets thinned and weak. Joan Marsh as Daisy, the girl who's murdered, shows briefly. Karen Morley and William Bakewell offer the love interest in a minor way, with the Morley girl looking as feasible talent for improvement under good hands. *Shan.*

PUBLIC DEFENDER

Radio Pictures production and release, starring Richard Dix. Directed by T. Walter Ruben. Based on novel by George Goodschild, with adaptation and dialog by Bernard Schubert. Eddie Cronjager cameraman. At RKO Mayfair, New York, Aug. 1, indef. Running time, 70 minutes.

Pike Winslow.....Richard Dix
Barbara Gerry.....Shirley Grey
Wells.....Edmund Breese
Doctor.....Paul Hurst
John Burns.....Purnell Pratt
Inspector O'Neill.....Alan Roscoe
Professor.....Boris Karloff
Rose.....Ruth Weston
Aunt Matilda.....Nella Walker
Auctioneer.....William Halligan
Charles Harmer.....Frank Sheridan
Cyrus Pringle.....Carl Gerrard

Defunct bank bagholders will rear up in their seats and shout the "Public Defender" method of getting even, as well as their dough back, to the theatre rafters. Folks who haven't had the experience will overlook the implausibilities of the story and see in the picture good entertainment of the fast moving kind that has laughs in some of the dialog, thrills in some of the action, and the kind of star they have always figured Richard Dix should be. "Public Defender" will entertain any class of audience, and should make money—plenty of it.

There is a suggestion of "Raffles" in the writing. Only Dix is more than a gentleman crook. He is a stealer of papers from crooked bankers who have framed an innocent official and defrauded depositors. The official, needless to mention, has a daughter who inspires this otherwise erstwhile son of a millionaire to assign himself to the detective-burglar role called for the purpose, public defender. Shirley Grey is attractive opposite Dix, although she has little to do other than to pose in various attire.

For the first reel or so the production resorts to the mystery hood. The "reckoner" drops his cards about until the newspapers and police work the audience into that certain frame of mind. The main characters are introduced with excellent directorial timeliness. Before the production is near the middle of its running time the principals are placed.

A coincidence that could be achieved only in scenario life, the palship of the police inspector and the "reckoner," makes it possible to introduce a number of situations that border on the unique and go big with the average attendee. Unable to crash through a line of detectives and displace servants as he did to get to his first batch of papers, Dix gets the inspector to take him along with the squad at another spot the "reckoner" has promised to visit.

Fast auto rides, shooting, one murder with some wisecracking in between, and that occasional reminder of romance, are all well knitted. The papers are dumped out in a bunch in the girl's home, and the protector gets his police badge while the depositors get their money. *Waly.*

HONEYMOON LANE

A. V. & D.-Sono-Art production; Paramount release. Eddie Dowling star and author. Directed by William James Craft. Same title as musical of several years ago. Adapted by Barney Sarecky and Jack Jevne. June Collyer, Raymond Hatton, Ray Dooley and Noah Berry featured. At Paramount, New York, week Aug. 31. Running time, 71 minutes.

Tim Dugan.....Eddie Dowling
Mary Baggott.....June Collyer
"Dynamite".....Raymond Hatton
Gerty Murphy.....Ray Dooley
Tom Baggott.....Noah Beery
Mother Murphy.....Mary Carr
King of Bulgravia.....Armand Kaliz
Paulino, his major domo.....Adolph Milar
Col. Gustav, the kink's aide....Gene Lewis
Arnold Bookstein.....Lloyd Whitlock
"Noisy".....George Kotsonaros
Betty Royce.....Corliss Palmer
Mrs. Gotrocks.....Ethel Wales

A combination booking with Eddie Dowling and Ray Dooley (Mrs. Dowling) on the stage seems the only reason for this talker slipping into the Paramount on Broadway. Even in these product-short days it automatically relegates itself to the neighborhood bills and double feature playing.

Only resemblance this bears to the Eddie Dowling musical hit of the same name is the title. Being that screen musicals at this time are regarded to stand as well as a Friar at a Lambs Gambol, the producers decided to dispense with a musical idea and left the script music-less but for a handful of notes at each end.

Besides that Dowling rewrote the book entirely in an obvious attempt to modernize it with gambling and gangster stuff.

It's badly written, so much so that nothing the actors, producers and director could do could help very much. That they didn't accomplish anything noteworthy in their own lines made things that much tougher.

Dowling rang in a big town gambler character dubbed Arnold Brookstein and two muscle men, then lined them up against the heavy, another gambler, to provide the threat of violence. The gambling stuff is doubled up with a little old lady and her bankrupt spa resort. After about three quarters of an hour they drag in the King of Bulgravia. He's one of those democratic monarchs who want to "act like a human being for a change" and just be one of the boys.

Everything is overdrawn and overacted, from the character foundations to the tiniest piece of business. The ring is 100% phoney all the way. Played as a satire it might have had more of a chance. Though doubtful whether this yarn would have stood up under any sort of treatment.

Dowling does his customary juve job but seems to miss the vocal sideline. Miss Dooley is given most of the comedy. She's still a first class comedienne, but the spotting here doesn't give her a chance. The attempt is to sell her as a mischievous kid. Miss Dooley doesn't ever look it and that hurts the picture from the beginning.

As two muggs, Raymond Hatton and George Kotsonoros, latter a former wrestler with a pan along the Bull Montana lines and a dialect, overplay sufficiently to seem silly most of the time . They overdo the tough stuff like a female impersonator doffing his wig. As long as Katsy copped Dave Chassen's gag salute, he might have asked Chassen how to do it properly.

This looks like another example of vesting too much production authority with an actor. There are few good actors who can do anything better than they can act. *Bige.*

THE RECKLESS HOUR

First National production and release. Based on play "Ambush," by Arthur Richman, with adaptation by Florence Ryerson. Starring Dorothy Mackaill. Directed by John Francis Dillon. Edited by Harold Young. Cameraman, James Van Trees. At Strand, New York, week July 31. Running time, 80 minutes.

Margaret Nelson.....Dorothy Mackaill
Ed Adams.....Conrad Nagel
Allen Crane.....Walter Byron
Walter Nelson.....H. B. Warner
Margaret's Sister.....Joan Blondell
Mrs. Nelson.....Dorothy Peterson

First-rate entertainment for the masses. It has padding, causing some slack, a little over-acting by H. B. Warner, otherwise good, and the use of some banal wisecracks in dialog, but otherwise "Her Reckless Hour" is a good job.

Here's a society drama of some ticklish problem matter with an appeal as wide as the U. S. The human interest ingredients are in heavy measure. Even if the Dorothy Mackaill starrer isn't an item for raves, it's none the less a money picture that ought to be far enough over on the blue side of box-office statements to satisfy.

The late Arthur Richman play, "Ambush," may have been a pre-modern piece, but in First National's handling of it for the screen it lives down any such complexion. There's the working girl setting and the man about town who ruined her, bringing on disillusion and a father's broken heart, but it all is 1931 dressed.

Added to that is the wisecracky trend of the dialog, breathing a post-mauve decade freshness into not only the action but the characterization as well.

Miss Mackaill is a model in a 5th avenue salon. She lives above her father's book store in Jersey City. That's the first off-note struck, but the convincing manner in which the action builds from that under able direction, any early feeling that incongruity existed fades away.

The family life of the Nelsons is effectively drawn, building up an early interest in all the characters involved as well as a sympathetic strength that holds throughout. Fans should go with avidity for the human interest. Without that pictures often have the cards stacked against them, with it usually the benefit of a good start.

As adapted for the screen, "Her Reckless Hour" presents several plot angles that required great care in handling. Either Miss Ryerson or Dillon have planted the affair stuff the baby arriving after and other delicate siuations through inference in a slick way, at the same time getting over points forcefully. Censors will probably squirm but be unable to do anything about it. It's bilking the scissor brigade.

Miss Mackaill gives an even performance from leader to leader, with good support all around. For a time, particularly in early reels, where the director and script have favored her, Joan Blondell, as the girl's sister, nearly steals things. Only the number of "frames" save Miss Mackaill from letting Miss Blondell take the big bow.

Much better than usual is Conrad Nagel as the artist who against odds wins the girl after her bitterness against all men, chiefly Walter Byron. Latter great menace as the suave villian.

Warner tries to look older than he is and puts on the pain act a little too heavy on occasion. He's still playing Sorrell.

Technically everything o. k. *Char.*

LE REVE

("The Dream")

(FRENCH MADE)

Paris, July 23.

Pathe Natan production and release. Scenario after a Zola novel. Directed by Jacques de Baroncelli. Recorded R.C.A. Running time, 82 minutes. At Olympia, Paris.

Felicien.....Jacque Catelin
Angelique.....Simonne Genevois
Angelique as a child.....Gilberte Savary
Bishop Hautecoeur.....Le Bargy
The Rev. Father Cornville.....Joffre
Mr. Hubert.....C. Amiot
Madame Hubert.....Germaine Dermoz

Most successful filmization of any of Zola's novel to date, yet far from perfect, due to continuity being often amateurish. Photo clear and sound excellent. As is commonly the case here, the last few feet of the film hurt it tremendously.

Story is that of a little foundling picked up by people in moderate circumstances, and brought up by them as an embroiderer. She does nothing but dream of marrying a Prince Charming, which she actually does in the guise of the rich and noble son of the bishop of the town where she lives. Fact that the bishop has a son is due to his taking cloth after his wife died in childbirth.

The wedding makes the girl so happy she dies immediately after the ceremony. Zola's novel gives the perfect impression of the girl's life being one perpetual dream.

Though the tempo of the film is slow, the production would be possible except for the fact that Zola's ending of the girl's soul going to heaven is picturized in the last few feet of film by some dummy in a wedding dress performing acrobatics among church spire and clouds, showing the soul going to heaven. Last shot is a white cross on a tomb.

Girl nicely done by Simonne Genevois, who has the same dreamy look she used for inspirations from heaven when she did Joan of Arc. Her part as a kid at the beginning of the film is by little Gilberte Savary, who has already acted in films and is very good. Rest of the cast, including Le Bargy, veteran Comedie Francaise actor, as the bishop, and Jacque Catelin as leading man, are fair support. Best draw is Zola's name. *Mori.*

A Night in Montmartre

(ENGLISH MADE)

London, July 23.

Gainsborough production, released by Gaumont British. Directed by Leslie Hiscott. Recorded RCA Photophone. Cast: Horace Hodges, Heather Angel, Franklin Dyall, Hugh Williams, Kay Hammond. Length, 6,227 feet. Running time, 70 mins. Censor's Certificate "A" 1. Reviewed Astoria, London, July 17.

Conventional murder mystery melodrama, put over in very straightforward fashion and standing at most as a fair small theatre booking as support in a three-day feature. Best thing about it for the b.o. is the title. It still means somethings in the sticks here.

Picture is developed on an even keel with little attempt to build up to a climax. Result, it never gets enough kick to lift it out of the support class, and although competent in an unobtrusive way, remains one of those negative sort of pictures.

Story is weak; tells how a restaurant owner in Montmartre is an expert on blackmail. In various ways he has his whole staff and most of his customers in his hands. When he gets knifed there's any number who might have done it.

Franklin Dyall is as sinister as usual as the restaurant owner. Hugh Williams is the artist. Horace Hodges is the doddering old detective. Heather Angel, who looks like a proposition, plays the heroine, her first film appearance. She has looks and can act, and ought to be worth developing. Janet Gaynor type. Kay Hammond does her usual gold-digger stuff.

Photography and recording okay, but the general production standard doesn't look like an expensive budget. *Chap.*

4 Football Stories

Hollywood, Aug. 3.

RKO-Pathe has commenced work on Francis Wallace's "O'Riley, of Notre Dame," in which Eddie Quillan will have the lead.

This makes the third Notre Dame story Wallace has ground out since the death of Knute Rockne brought Notre Dame into the picture limelight. The others are "Stadium," taken for Paramount, and "Huddle," purchased by Metro.

With "Spirit of Notre Dame" on the U schedule, it looks as though the supply would be ample.

Decreased Profits Cited in Action By Stockholders of WB-SB in St. L.

St. Louis, Aug. 3.

Hearings were begun here on the suits by minority stockholders asking receiverships for Skouras Brothers Enterprises, Inc., and the St. Louis Amusement Co. Each of the suits charges that Warner Brothers, controlling the companies, has been operating them to their own benefit and to the detriment of minority stockholders.

Circuit Judge Hogan, before whom the cases are being heard, indicated a decision may not be forthcoming before October because of a crowded court docket. Defense counsel urged an earlier decision if possible, giving as one of the reasons that contracts with union musicians come up for renewal in all the theatres operated by the companies around Sept. 1.

Evidence introduced in support of mismanagement had to do chiefly with earnings of the theatres before and after Warners obtained control. Irvin J. Meyer, an accountant, testified the Skouras concern returned a profit of $524,336 in 1928; $58,308 in 1929, and loss of $103,554 in 1930.

In cross examination, counsel for the defense sought to show that any loss of business that may have been suffered, was due, not to mismanagement, but to the business depression.

The petitioners also asserted there had been a large increase in the number of Warner pictures exhibited, together with an increase in rental paid for Warner films. The Ambassador theatre, according to the testimony, showed six Warner pictures in 1928 and 12 in 1929, with the rental increased from 4¾% of the gross to more than 11%.

Koplar Testifies

Sam Koplar, one of the petitioners, asserted that after acquiring control of Skouras Brothers Enterprises, Warners stripped the organization of some of its best men, including Spyros Skouras, who went to New York; several other executives and some of the artists.

In answers filed to the receivership petitions, the defendants allege the suits state no cause of action and ask their dismissal. It is declared that each concern is solvent.

Defendants claim the purpose of the suits is to force Warners to pay an excessive price for stock held by complainants. They charge that Koplar instigated the suits.

EDDIE PEABODY
NOW PLAYING
PLAZA THEATRE
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GARY COOPER
Paramount Pictures

PUBLIX BUYS IN ON ROANOKE'S 4 HOUSES

Lynchburg, Va., Aug. 3.

Publix has bought a half interest in Roanoke's four theatres, Park, Rialto, American and Roanoke, effective Aug. 31, according to Elmore Heins, of the National Theatre Corp.

New holding company is to be formed known as Publix-National with Heins as a head. Publix managers will take charge of the theatres.

The American was built about three years ago. It seats 2,000.

Roanoke has been dark for months.

RKO MGRS. N. Y. MEET

General Gathering for Three Days This Week

RKO's theatre's general staff from all over the country is meeting this week at the Hotel Pierre for three days. It starts today (4).

The RKO division managers and others will be greeted by Joe Plunkett, the RKO general manager, with his assistants, Nate Blumberg and E. M. Glucksman.

FREE OPEN AIR BRONX SHOWS AGAINST OCHS

Bronx, N. Y. C., Aug. 3.

Free open air talkers, enhanced by stage entertainment, is the latest stunt arranged by Local 306, of the operators union, to draw business away from the Lee Ochs picture houses here, following Och's elimination of union help.

The free shows, presented under the auspices of local welfare organizations, are instigated by the union. The welfare organization sponsorship was necessary in order to secure the Park Department's consent for the use of park sites.

In each case the free shows have been put on at a spot in proximity to an Ochs house. Considering that the Ochs theatres are without cooling plants and charge admission, the open air shows, free and in the cool outdoors, have been drawing big crowds.

Between free outdoor shows, the union is handing out checkerboard outfits to every family, on each of which is printed a request not to attend an Ochs theatre because it employs non-union help.

Herb Berg, U. A. P. A.

Herb Berg has joined the United Artists' press department under its expansion move to handle general publicity, press books, etc.

Until recently Berg was with Columbia.

Exhib Ass'n's Dislike Metro's Terms

15 Organizations Reported Complaining Against Contract Clauses

Philadelphia, Aug. 3.

Local M. P. Theatre Owners Association of Eastern Pennsylvania and Southern New Jersey and Delaware looks to be heading a country-wide mass movement among the exhibs and the latter's organization throughout the country in a concentrated squawk against Metro's new sales contracts. Condemnatory opinions of the Metro rental terms have come in from around 15 exhibitor organizations already, out of 18 to whom the question has been submitted in questionaire form.

The squawks are on the percentages asked by Metro besides other angles of the contract Metro is offering. It is claimed that M-G-M makes itself exclusive boss of designating when certain films can play in cases besides reserving right to designate specials at convenience. Metro is asking week end play dates on certain films. While on another score certain exhibs feel their houses can't stand a straight percentage plan which runs somewhere around 25 and 35%.

The situation has its kink rub in that Metro like any business concern has a right to sell how and what it pleases. The exhibitor angles may be but technical, but if the resentment as carried in the official correspondence of the exhib organization stands and is carried through it looks like a real battle.

Contract Clauses

Indie exhibs are not alone in the position, as the Warner chain already has broken away from Metro product because of the same kick.

Clauses in the Metro contract were alleged as giving the distrib the right to make and release any star pictures to others than the particular exhib outside the particular contract terms and thus makes it fit so Metro con pick its own customers, name its own prices or percentages, make its own playdates and decide to make or hold whatever picture it feels almost. At least that's the tenor of the exhibs' squawks.

Among the exhibitor organizations which are known to have sent recorded complaints are the M.P. Theatre Owners of Connecticut, Kansas; Eastern Missouri and So. Illinois, Maryland, New York, Southern California, and Theatre Owners Chamber of Commerce, New York City.

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SHE'S GOT IT
And She Still Gets IT
AT THE BOX OFFICE
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ALICE WHITE
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The Million Dollar Girl of Pictures
Now the Million Dollar Girl of Picture Houses
Making Her First Stage Appearance at the ORIENTAL THEATRE, CHICAGO, This Week
She Pulled the House Out of the Red Into the Money in Spite of Heat and Rain
The Public Makes Its Own Favorites and the Public Loves Her
HER RECORD SPEAKS FOR ITSELF!

The STAR WITNESS

first of WARNER BROS.

1931-32 product opened

at the N.Y. Winter Garden

last night with a roar that

echoed 'round the world.

EDITORIAL praise! ***Endorsements by civic leaders. Unanimous acclaim by movie critics. Eight minutes of thundering applause by packed audience after final fadeout. Hailed as the climax of motion picture perfection. Timely! Unusual! Powerful!***

Take your cue from "The Star Witness" and sign that WARNER square deal contract *right NOW*

"SPORTING BLOOD" A $2 PICTURE IS COMING DIRECT TO YOUR THEATRE!

Any other company would have road-showed "Sporting Blood." Coast reviewers gave a hint of its importance when they previewed it. "Brought forth a panic of applause at the conclusion," states the Hollywood Herald. "It will be loved and cheered and wept over 'till it takes a top-notch place in this season's record," says Motion Picture Daily. Then the print came East and it became the talk of New York's film row.

"Sporting Blood" belongs in the Astor Theatre for a $2 engagement. *But M-G-M will release it immediately to exhibitors.* This summer, as never before, M-G-M with its release (just to name a few) of Dressler-Moran in "Politics"; Norma Shearer in "A Free Soul"; Greta Garbo in "Susan Lenox" and now "Sporting Blood" is virtually keeping hundreds of theatres alive! Exhibitors are frank in telling us that! And we are meeting the needs of exhibitors with product that is keeping seats filled. For those exhibitors who are now making deals on next season's film service it is well to bear in mind that M-G-M is more than a fair weather friend. M-G-M is your hot weather friend too, dependable when things are right and equally dependable when adverse conditions have to be faced!

METRO-GOLDWYN-MAYER

The Industry's Leader!

RKO Has Par In on Product Deal Until '36-'37—RKO-Loew Alternating

One of the biggest product deals ever closed for the Greater New York zone, approximating an estimated $6,000,000 in distribution returns for the term involved, has been entered into between Paramount and RKO, with latter theatre chain taking a five-year franchise on half of the Par program until and including 36-37 output.

Involved under the franchise are 38 theatres, located in Manhattan, the Bronx, Brooklyn, Westchester and Long Island, with deal calling for percentage playing in majority of situations, flat rentals in others.

Up until the past season RKO had half of Par's annual output for several years, breaking off last summer through blanket deals with Columbia and Universal for their entire programs.

Loew for years has played half of the Paramount program in the Greater New York area.

Under the new RKO get-together with Par, Loew this season gets the break with RKO making the division on the full Par program and Loew having choice of picking either half. For RKO, 32 pictures are involved under the franchise buy.

Alternated Picks

Next year, with Paramount having done that in the past when RKO and Loew split the program, Loew will have to divide the full group, permitting RKO to pick its half. Every year dividing-picking plan is alternated between the two circuits.

While ordinarily the Paramount home office would entirely handle a deal of the importance attached to the RKO franchise thing, with George Schaeffer getting the credit, in this instance it goes to Joe J. Unger, Paramount's eastern district manager at the New York exchange.

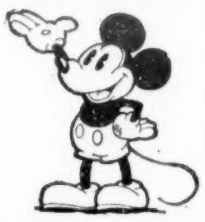
Through the RKO buy, Loew again this year and the signing of the Springer-Cocalis chain of 31, the New York Par exchange jumps its percentage to a high 68.07 in the Par 20th Jubilee contest now on among its branches.

Pictures of six companies become available for RKO around New York following the Par buy, with that chain fully protected against any possible product shortage. Other five are its own producer-program, Radio, RKO-Pathe, subsidiary producer, Universal, Warner Brothers and First National, with latter two for spots where not conflicting. In addition RKO will have other programs to pick from.

There Is No Substitute for

Mickey Mouse

on your program unless it's a



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Photographed by

JAMES WONG HOWE

NEW TENANT MUST ASSUME CONTRACTS

Acting as counsel for Paramount, 1st National, Warner, Universal, Columbia, Tiffany and Educational pictures, Louis Nizer brought the Caldwell Amusement Corporation heads into the Jersey Chancery court over a suit to determine responsibility for $40,000 worth of picture contracts. Case went to court last July 24.

The Caldwell Amusement Corporation took over under lease the Park, Caldwell N. J. from the Drafalk Amusement Corp. The new lessee decided it would not be responsible for the $40,000 picture contracts made for its predecessors. Nizer argued that if the new lessee assumed the assets it must assume the liabilities of the theatre corporation it leased from. The lease was held in court to be an asset.

Judgment was rendered for full amount and $2,000 for costs in favor of the picture companies.

OFFER TO UNION TO REOPEN 10 HOUSES

Birmingham, Aug. 3.

An offer has been made to operators' union to reopen the 10 houses closed here July 18 because booth men refused to take more than the usual 7½% cut.

In a letter to J. C. Harper, business agent of the union, Frank Merritt of the theatre company, made an offer of $50 a week in five downtown houses and $40 in the nabes, based on daily shifts of six hours. One man to a booth was also requested for Empire and Strand.

The union has until Aug. 17 to accept or refuse the offer, after which Merritt says it will be cancelled.

As things appear there is not much chance of the union accepting the offer. Its present contract expires Sept. 1. They think the theatres should wait until then to talk terms and a new contract.

With 10 houses closed Birmingham is about as dead a shown town as Memphis.

Lincoln Sq. Back to Loew's As Straight Film House

Lincoln Square, New York, occupied for years by Loew as a vaude and picture stand until a fire put it out of commission a few months back, will again be taken over by Loew's starting Aug. 29.

The theatre will be operated as a straight picture house.

Warm Stuff

Hollywood, Aug. 3.

Selling line for Paramount's "Ladies of the Big House" has been duly received and turned down.

One of the execs tried to get them to billboard the phrase "Red Hot Mammas in the Cooler."

Special Officer Had No Pistol Permit So Sent Away for 3 Mos.

Frederick James, 28, special officer of Loew's in Harlem, was sentenced to three months in the Workhouse in Special Sessions, after pleading guilty to possessing two revolvers.

A patrolman arrested James in front of the theatre July 12, after the special was unable to produce a permit for the two revolvers he carried.

SKOURAS IN ALTOONA WITH 3 AND PARTNER

Skouras brothers last Friday revived their theatre acquiring activities for Publix when closing for three houses in Altoona, Pa. This is a Publix invasion in that territory, since the organization until now has been without its own b.o. representation there.

The Capitol and Olympic, first runs, and the Mishler, lesser grind, comprise the deal. Notopoulos, the former owner, is retained by the Skourases as a partner with Publix.

The Altoona move brings the Skouras Publix operated theatres up to 10. The former Adams properties in New Jersey are the only others where a partnership prevails, the remainder being 100% Publix-Skouras owned.

Warners has three theatres here, largest the Strand.

Skouras-Publix deal is reported to give that organization the greater number of Altoona seats.

3,500 Attend 1st Saturday Midnite Show at Roxy

Roxy theatre is experimenting with a special Saturday midnight performance, including the stage show, to attract week-end visitors on Broadway and the night owls. First so attempted was with current show and fitted for an unusual attendance as the plan got extra ad plugging outside and trailer stuff at the house. Something like 3,500 customers saw the first midnight stage show.

Management now headed by Charles Kurzman, operating under Harry Arthur, figures the Main Stem should be capable of supporting such special performances at the big Roxy.

Strand Booked by WB From Open Film Field

Continuing with a policy of booking product in an open field for the Strand, New York, but off any future Metros for the Broadway first run, Warner Brothers is following up "Runaround," a Radio picture, with one from Columbia, "Men Are Like That." Picture, formerly called "Arizona," with John Wayne, Laura LaPlante, and others, is dated for Aug. 14.

The Radio item may hold for two weeks, with the Col release in that event set back a week.

"Men Are Like That," being a Col picture and a part of the current (30-31) program would ordinarily go to RKO under its blanket deal, which from reports will not be renewed, with picture thus available.

While several pictures additional to the two Warners played at the Strand are available from Metro, they are not being bought due, it is said, to high terms on a flat rental demanded by Metro. The two exhibited by WB at the Strand, "Gentleman's Fate" and "Men Call It Love" were turned down by Publix, which had first call, due to that demand for flat rental.

Warners lost money on both productions, it is said.

10 and 15c Blocks on Main St., L. A.; 25 Pictures and 11 Acts for 80c

Los Angeles, Aug. 3.

For an expenditure of 80 cents in three blocks on Main street one may see 15 features, 10 shorts and 11 stage acts. In the fourth block for 60 cents is a collective five features and eight shorts.

From Second to Fifth streets is the stretch where a dime is king. Two houses offer three features and a comedy for that price. Biggest dime offer is two features, four shorts and six stage acts. One house has nickel admish for a feature and two comedies.

One Sex Spot

This stretch also has one burlesk-and-pictures (second, the Follies, is dark until Sept. 5) and one stand-up girl show. One of the eight picture houses is a sex spot.

Nickel is the unit of currency all along here. One cafeteria advertises 5 and 10c. meals.

The hi-hat block of Main street is from Fifth to Sixth, from Rosslyn hotel to the Pacific Electric depot. This is a 15-cent block. And Main street's three 15-cent picture houses come in here. None of these, or of the dime houses in the same stretch, offers more than one feature.

The girl-tableaux show here is so classy it doesn't post up its admission price, and has no spieler.

METRO'S SALES STIMULANT

Revised Schedule of Release Dates Led by 'Politics'

Metro is holding up several pictures on its current program (30-31) which were intended for release this summer shoving in as a sales stimulant some of the new 1931-'32 product.

The revised schedule with its Capitol dates coincident with general release has "Politics", currently at big Broadway house, to be followed by "Great Lover" (7) and "Sporting Blood", Aug. 14.

"Phantom of Paris", with John Gilbert, originally set for Aug. 7; "Sidewalks of New York," Aug. 14 and "This Modern Age," Aug. 21, are being shoved back as a result.

Company also has "Squawman" and several others not yet dated.

Saperstein Takes Over 5 Bland Houses in Chi.

Chicago, Aug. 3.

Five neighborhood houses, owned by Bland Bros., have been taken over by Aaron Saperstein, president of the local Allied organization. Theatres are the Armitage, Famous, Oak, Rogers and Olympia. Saperstein also has the Lexington.

Reports are that three other exhibitors are in with Saperstein on this deal.

Equipped throughout with comfortable, acoustically correct American Seating Company Chairs

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"Came the talkies" . . . sound reproduction to synchronize with photography. Theatres dressed up . . . another era dawned. Beauty, harmony, comfort and acoustical perfection. Sound without reverberation, without echo. That is what the public asked of theatres.

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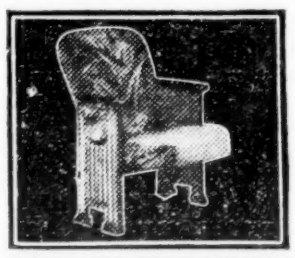
And soon the motion picture industry found that chairs meant more than physical comfort—more than beauty to harmonize with the design and decorative charm of interiors. That to attract patrons—to keep them coming to the theatre, new sound equipment was not enough. New chairs were needed . . . chairs whose acoustical properties brought to their audiences the speaking or singing voice—clearly and undistorted.

To many, reseating—the replacing of old chairs with new—corrected sound distortions, and brought the bigger box office receipts that new sound equipment failed to bring.



A chair of this type was installed in the famous Chicago Civic Opera House. Full upholstered back, spring edge seat and Moderne Standards. A triumph in building into theatre chairs maximum absorption values. Only one of the many American Seating Company types and styles of theatre seating.

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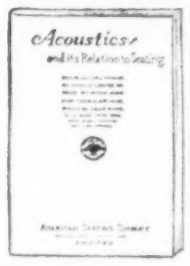

Our booklet, "Acoustics and its Relation to Seating" will show you how correct seating has a direct bearing on the number of people that patronize your theatre regularly. Our Reseating Engineering Service is at your disposal, without obligation. The facts are available. Just address Department V1.

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Roxy Improving RKO Vaude Units By Lighting and Stage Dressing; Attempt to Restore Gordon's Unit

Roxy on the RKO weekly payroll at a reported $5,000 weekly salary and without a great deal of labor on his hands pending the completion of the far off Radio City, has decided to improve the RKO intact vaude units of four acts each by aiding in the lighting of the stage for the turns. Roxy may also decide to dress up the stage for the miniature vaude bill in an effort to help the looks without injuring the entertainment.

As an immediate piece of work for himself, Roxy will endeavor to restore to the good graces of the RKO booking department the especially produced four-act unit by Max Gordon, called "From New York to Paris." The Gordon unit after breaking in in a couple of hideaways, opened at the RKO Kenmore, Brooklyn, last week, and was canceled by the RKO bookers for inferiority.

Roxy has but little to say about his lighting effort. He hasn't formed a campaign along the lighting lines. As an acknowledged authority on stage lighting and with his known belief any show may be aided by lighting, Roxy is expected to achieve some certain result for the benelt of the RKO four-act intacts before they leave New York for the road travel.

No one around the RKO offices seems to be aware of whether the lighting effects achieved by Roxy will be carried by the unit thereafter of if each RKO house backstage playing the Roxy-lighted units will have sufficient electrical equipment to furnish the same effects.

Bad Unit

The Gordon unit is said to have been accepted by RKO at the usual RKO maximum unit weekly salary, $2,800 or so, if satisfactory. A consensus of RKO expert opinion in the booking and theatre departments decided against the Gordon unit. Some pronounced it pretty bad, including a "Variety" reviewer who saw the unit at the Kenmore.

Roxy was requested to look over the Gordon unit. He is said to have been asked to see if he couldn't make the unit fit the RKO requirements.

Gordon produced the unit from accounts at cost of $1,500. It has three acts and an after-piece, with the people of the three turns participating in the finale. One of the acts is a male quartet, Brems, Fitz and Murphy Brothers. Others are the Two Blossoms and a Rasch girl chorus line.

Have You Heard—

Someone asked Joe Frisco if he heard Jack Osterman's latest gag. Joe replied:

"I heard it before Osterman took it from Georgie Price, who took it from Holtz, who grabbed it from Jessel, who took it from Jolson, who heard it somewhere."

16 Chinese Flappers

Los Angeles, Aug. 3.

Jong Sam Wing, Chinese flash act producer, is sending out a troupe of 16 Chinese flappers in an act for RKO.

Bud Murray locally is staging the dance routines.

BLOOM DUE BACK

Phil Bloom, booking manager of Fanchon & Marco's New York office, is expected back on duty next week.

Bloom has been honeymooning on the coast.

Publix Wants RKO Mid-West Acts, Fox Is Also After Turns

Chicago, Aug. 3.

Publix is in the vaude market for three spots recently acquired in Missouri. Deal with RKO is now in the final stages and includes the towns of St. Joseph, Joplin and Springfield.

Publix wants the houses placed on the RKO four act unit route, but latter circuit is arguing that it would be better for Publix to take the regular three act show booked out of the local office for Davenport. If this happens another turn will be added.

Town is loaded with vaude talk. With Fox theatres also in the rumors.

Particularly anxious for vaude are the Sheridan and Terminal, formerly ace vaude stands. Midwest theatre is doing its biggest business on its Wednesday night showings.

LEW POLLACK

WRITER OF SONG HITS

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SECOND WEEK JULY 25, PALACE, NEW YORK

THIRD WEEK AUG. 1, PALACE, NEW YORK

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Proposal to Play 8 Acts Twice Daily At $1 Top Taken Up by RKO's Head

A near future attempt by RKO to re-establish twice daily vaudeville around the country seems fairly sure. S. L. Rothafel (Roxy) is the motivating power behind the plan with RKO's president, Hiram Brown, understood to be lending a sympathetic ear to the idea.

The three-week holdover of the present Palace bill is among the Rothafel arguments. His contention is that if bills of this quality can get over in New York to such an extent there is a place for "name" talent shows on a twice daily basis around the country.

The Rothafel idea is $1 average top for eight-act bills probably units, to be embellished by a girl chorus with special attention to presentation in regard to costuming, lighting, and enlarged pit orchestras. This outline means straight vaudeville with no pictures involved.

Ultimate aim would be about 30 twice daily houses between the coasts after a preceding trial with an undetermined number of theatres. No designation has been made as to which theatres are to launch the revival attempt nor have the sought after 30 been named, nor any time set for the try.

At the present time it's just talk within RKO circles, and, as far as known, only between Brown and Roxy, although both the theatre and booking departments are cognizant of the proposal. Basis of the conjecture that the circuit will make the twice daily effort is on the information that Brown is impressed with the Rothafel viewpoint.

Rothafel sees or seeks no post for himself in the layout other than to supervise the launching of the effort, after which the men on the books and the theatre operators will be expected to carry on. Under such an arrangement it is probable that Rothafel would sit in on the trial showings of the two-a-day, with three shows on week ends, eight-acters, which would likely travel intact, to make production suggestions, etc.

The former de luxe picture theatre producer remains convinced the present combination policy of pictures and vaudeville is meaningless. He has previously made this contention in and out of print. Rothafel's theory is that it must either be straight pictures or straight vaudeville and that the twain should never meet for best results.

Subject of the twice daily revival may come up for decision upon Brown's return from the coast. The RKO head left for the studios Saturday (1), but is expected back in three weeks.

Trahan-Brox-Barstow As Unit for Warners

First show to be booked by Warners for the Mastbaum, Philadelphia, when that theatre drops the Publix units Sept. 4, will consist of Al Trahan, Brox Sisters, Dick and Edith Barstow. Ed Lowry remains as permanent m. c.

Same show will then move intact, and direct to the Stanley, Pittsburgh, another Warner house which drop the Publix units. There is also a possibility of the acts staying together for the Stanley in Jersey City.

Warner office declares it has not adopted an "intact" policy but may book shows as units whenever so desired.

Acts for the Stanleys, Pitt and Jersey City, which drop the Publix units before the Mastbaum haven't been set as yet.

Babe Egan Set for Run

Los Angeles, Aug. 3.

Babe Egan and her Redheads, girl band combo, vacationing here, have been booked into the Los Angeles theatre, starting Thursday (6) for an indefinite stay.

They will do a weekly change of program and replace the regular pit orchestra.

Idea is to augment the spot booked acts with a flash turn.

Murray All Ways

Los Angeles, Aug. 3.

Ken Murray is on the RKO payroll under his new five-year contract to broadcast from KFI locally. He'll blast twice a week commercially and once nationally on the sustaining Sunday nite programs.

Murray is also to make Radio pictures, chiefly features, with privileges to the studio for three shorts.

Perkins Held Over

Pittsburgh, Aug. 3.

Johnny Perkins, the fat comedian, booked into the Stanley as extra added attraction to the Publix unit, "On Ze Boulevard," last week, proved such a hit that he had been held over at the local Warner deluxer for a second week.

First time within recent memory around here that a single has been held over in a presentation house.

PADDEN'S RELAPSE

Harry Padden, former vaude booker, suffered a relapse following 12 weeks spent on an upstate farm and has been confined in Bellevue hospital, where he is under special treatment.

He showed improvement last week.

And Helen Fell

Helen Broderick ("Band Wagon") has received word from husband Lester Crawford, in Germany for stomach ailment, that he has gained seven pounds. "But," he writes, "I'd rather have that babbling belly and be back with you. It's too lonesome over here."

"That's pretty good after 21 years," quoth Helen; "in fact, it is good."

SENTENCE AFFIRMED

Morty Downey Appealed From Disorderly Conduct Charge Conviction

A suspended sentence in a magistrate's court against Morty Downey was affirmed yesterday in the higher court.

Last winter Downey was charged by a process server with assault. The radio star fought the charge but was found guilty by the magistrate, who imposed a suspended sentence.

Despite the suspension, Downey appealed.

Cantor's B'way Week

Eddie Cantor, arriving in New York Aug. 15, with sailing for Europe tentatively set at Aug. 24, may play a week at the Paramount for Publix, reported offered.

On the trip abroad Cantor is to make personal appearances with "Palmy Days," his latest talker, in foreign capitals. Later on, if back in time, Cantor might personally appear at the Rivoli, New York, opening sometime in October or November, with that plan possibly interfering with a Paramount week now.

Charlo Day's Air Click

Charlo Day, from vaudeville, has landed on the air.

WHN and WPAP, Loew stations in New York and New Jersey, have taken her under contract for three broadcasts a week, all sustaining.

Old Comedy Stuff Returning to Vaude and Clicking Just as Well

Old tried and true vaude comedy material is making its way back onto stages this season after being given the gate by orders from bookers and act's agents two seasons ago. Comedians are digging harder than ever for the old sure-fire laughs of the past. They alibi their position by saying that material cannot be found; that the former writers of good vaude acts have disappeared.

Comics claim they decided on advice season before last to discard all old ideas and try for new and novel angles for vaude. In most cases the new ideas flopped. There was nothing left to do, they say, but return to proven material. One after another slid back. Today vaude stages are plastered with ideas and gags from the vaude of 10 to 20 years ago. In some cases these old babies have been repainted and disguised, but in others they ride as was.

Low Comedy

Whether or not the booking offices have decided to forget orders to comedians on elimination of old material, the fact remains that they are buying them at present. Even the baggy pants and red noses are back. These were consigned to the black pit seasons ago. Audiences are laughing at them as they always did. Low comedy seems to always find a niche in vaude bills.

With the return of many comedians to a style they are familiar with, they state the efforts is nil. The two seasons of attempts to try for something foreign to their success in vaude were tough. Several say there is now a more varied comedy angle to the shows. Boys that aped the success of a comedian who got laughs in neat clothes, just because they thought it was the thing wanted by the buyers, have gone to the misfits.

It is the opinion of the comics that now things are returning to normal along comedy lines, there is enough fine material and solid laughs in their's and other's antics to keep vaude supplied with laughing gas for years to come.

PALACE'S $30,000 LAST WK. FOR H.O. VAUDE BILL

Kate Smith, who replaced Ethel Merman for the third holdover week of the Holtz-Gaxton-Roberti combo bill at the New York Palace, is getting $2,000 net on a CBS artist bureau placement. Harry Romm was the RKO agent in the booking.

Last week, the second for the bill and the first complete bill holdover for the house since it opened, the Palace beat the opening week by over $2,000 with a $30,000 gross. Opening week-end of the current lap beat both previous week-ends, with the Sunday (2) supper show selling out for the first time since the Palace went to three on Sundays over a year ago.

Torres-Harlow Acts

Los Angeles, Aug. 3.

Raquel Torres is rehearsing an act for vaude. Jean Harlow is also still preparing her turn.

Both have RKO tours in view.

Inside Stuff—Vaude

For the first time in the history of either Keith or RKO, that office is now sending out blueprints of lighting arrangements with each intact vaude show press book.

Layout affords stage crew exact location of each piece of furniture, rigging or props used on stage and locates exactly the position required of bunch lights, baby spots, etc. A complete light cue and spot sheet is also included.

Difference between the Hollywood agents and the New York agents, aver the west coast defenders, is that the Hollywood 10 percenters must and do mix with the actors. In the east the big shot agencies have the actors coming to them and getting the runaround.

On the coast there are so many artists' representatives and competish is so keen the success of the boys depends on the soft-soap and the glad-hand.

Actor whose chief claim to fame now is the reflected glory from his wife, was bragging in a Hollywood restaurant how he's financially well fixed, that he owes nobody, etc.

A former legit actor associate sitting at the same table pulled out his memo book of bad debts and recalled a $26 item hanging since 1920 from the Winter Garden era and another $40 item, whereupon the bragging actor called for a blank check and settled.

Production exec with one of the major theatre circuits, known for his Scottish traits, pulled the fastest yet recently. Calling in a number of his associates the exec invited each one individually to his anniversary party, to come off in one of the ultra hotels in town.

After signifying acceptance of the invitation his friends were knocked cold when the exec calmly and nonchalantly piped up "Of course, you boys know it will be a dutch treat."

Acts playing indie dates in Montreal out of New York are getting plenty of work out of one of the assignments if nothing else.

In addition to playing the regular theatre date, the act must double in a cabaret at night without additional remuneration.

One low water mark on salaries for acts was reached last week when an indie booker offered $15 to a two-act for two days. Some of the turns are taking it and paying commission, too. But there's still that Adirondack three night route at $15 per team.

Jessel at Oriental

Chicago, Aug. 3.

George Jessel will play here for B&K after all.

Jessel is booked for the Oriental Aug. 21, making it the second time he has been penciled in. First time he called it off for reasons unknown.

ORIGINATOR OF TOE-TAP ON MINIATURE STAIRS

MARJORIE MAYE

This Week (Aug. 1)
PALACE, CHICAGO

Personal Direction:
JACK M. LEWIS

Thanks to Mr. Arthur Blondell

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GUS MULCAY

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Denver, Colo.
MOUTH HARP ARTIST HEADS DENVER THEATRE STAGE SHOW—

"Paderewski spellbinds 'em with a piano. Elman uses a violin. Gus Mulcay went both one better Thursday and hypnotized an evening's audience at the Denver theatre with the lowly mouth harp.

"Gus had them in a trance, at the edge of their seats, powerless to move until he had concluded a piece. Then they stormed for more, at times verging on the stamping, whooping method of nickelodeon days. And Gus responded like a real trouper, until he was practically exhausted. A real pleaser is Mr. Mulcay.

"Gus headlines the best Publix stage show to hit the boards of the Denver in a long time."

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NOW—LOEW'S STATE, NEW YORK—NOW

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Here's another
COLUMBIA PICTURES
hit after hit from

RECORD SMASHER!

PAGAN LADY

As a stage play it thrilled New York for a long run at the 48th Street Theatre! As a picture it will set a new high mark for screen entertainment and stand out as one of the real achievements of the industry!

WITH A MAGNIFICENT CAST OF BOX OFFICE NAMES: EVELYN BRENT, CONRAD NAGEL, CHARLES BICKFORD, ROLAND YOUNG, WILLIAM FARNUM, LUCILLE GLEASON, Leslie Fenton, Gwen Lee, Wallace MacDonald. From the stage play by William DuBois. Screen play by Benjamin Glazer. Produced by H. D. Edwards

A JOHN FRANCIS DILLON PRODUCTION

ependable COLUMBIA!

N. Y. Indie Chain Men Think Nabe Residents Off Straight Films; Want Stage and Quantity Bills Cheap

Neighborhood picture patrons, according to leading indie exhibitors around New York, are virtually crying for stage entertainment in some form or other. In these same exhib circles it is said that the fans away from the big Main Streets are fed up on the straight film diet.

It isn't the quality so much as the quantity and the price that is weighing heavily in the consideration of patronage with the neighborhood bunch, the exhibs claim. Around Greater New York, with little vaude in the nabes, the contention is that people are not only staying away from the straight picture theatres but they refuse to go downtown to the 75c. and $1 houses because of the tap.

There are still several important indie chains operating in the Greater New York zone, probably totaling around 90 houses. Of these only a couple are using stage shows, the most important being Brill's St. George, S. I., house, which paid as high as $3,000 a week for vaude and found the going oke.

Most of the other indies in the New York territory have swung from single features to double billing, but with so much of the latter around now it is losing its draw for the average fan.

What every indie interested in vaude is trying to figure out is how to operate with stage shows so that the average minimum on variation in performance of pictures is not so low that with vaude the house or houses would not go deeper into the red than at present. Meanwhile, there's always the union thing.

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Songland's Pennant Winners!
Booked solid with RKO Intact No. 53
This Week, RKO 105th St., Cleveland, O.

LOTTICE HOWELL

Just Finished Two Weeks
PALLADIUM, LONDON

This Week HOLBORN EMPIRE, London
With G. T. C. Tour to Follow

Daily Telegraph, London, July 21
PALLADIUM
Miss Lottice Howell knows well that the music-hall calls for a different technique from the concert-room in the singing of songs. Her points are never wasted; they tell in every line; her success is a foregone conclusion.

American Representative: JENIE JACOBS
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PARAMOUNT, LOS ANGELES, NOW
DAVE WHITE and RUTH STANLEY
Also Doubling and Producing at
GEORGE OLSEN'S, CULVER CITY, CALIF.

Clubhouse Break-Ins

Break-in auditions are now permissible in the clubhouse under a new rule by the N.V.A.

The stage in the dining room is now being used by acts to show their turns to agents. First of these showings took place last week.

Looking after the auditions are Bob Stone, electrician; Frank Lynch, spot; Al Bloom, props, and Mike Bernard, piano.

LONDOS AT $5,000

2 B. & K. Weeks for Wrestling Champ

Jim Londos, wrestling champ, will play two percentage weeks for Balaban & Katzin the middle west. He starts Oct. 9 at the Oriental, Chicago, and follows at St. Louis or Detroit. At the Oriental Publix is giving the rassler a $5,000 guarantee and a 50-50 split over $40,000.

Marvin Welt is steering the Greek grappler in vaude.

Joe and Jack Leo Readying Indie Circuit

The Leo brothers, Joe and Jack, formerly with Fox, are lining up indie houses in which they plan to install vaudfilm policies.

Joe has been visiting theatre spots reported either for sale or lease and is believed to have an option on several.

Loew Gets Fulton and Burlesque for Pitt Aldine

Pittsburgh, Aug. 3.

Reported deal of Loew for the Fulton theatre, with Loew's Aldine being leased to George Jaffe for new Columbia burlesque, is said to be a certainty now.

Fulton will probably open in three weeks or so under the Loew banner, with Jack Simon, manager of the Aldine, moving to the new site.

Aldine will become the town's sole burlesque site. The Academy, Jaffe's former stand, was sold recently.

B&K Prod. Dept. In

Chicago, Aug. 3.

B. & K. production department will continue to function under Louis Lipstone, with Will Harris staying on.

New route out of Chi will take in St. Louis and Detroit, starting at the Oriental here. First show on this lineup goes out Sept. 4.

Henning Cancelled

Pat Henning, who wired the RKO office to release him from a route last March while playing Cincinnati, was cancelled from the RKO theatre in Yonkers Saturday (1) for not showing up to rehearse.

Henning was breaking in with an unbilled male partner.

Vernon Joins Carroll

Wally Vernon goes in Harry Carroll's revue act. He has replaced the Stroud Twins.

Vernon will do his own three people comedy turn ahead of the Carroll revue.

Congeniality On and Off

By Joe Laurie, Jr.

Hello, Charlie:

We took a train outta Syracuse after the show because there's an early rehearsal in Rochester. It's only a two-hour ride.

The week in Rochester is immense. Fine house, audience and swell manager by the name of Golden. And Russ Kahn is the leader, and he knows the racket.

Charlie, the old stage manager that used to be at the Temple for years is stage manager here, and he has a great crew. And there's plenty of fun in the town—if you know the spots. The Elks is one of them. This is one lodge that doesn't forget the actors will do a little turn for them when they run an affair. We gave it a play nearly every night.

And who do you think I ran into? Walter C. Kelly. Yes, sir; the Old Virginia Judge in person. He has been here about five weeks and has 10 more to go, broadcasting three times a week and for big dough. That's the racket I'm gonna go into, Charlie. It's a pipe for a guy with a lotta routines. Kelly sure is popular in the town. I think he's gonna run for mayor, 'cause he's shakin' hands with guys all day.

New Athlete

And Jay Flippen—you know, the guy with the double toupee—he's playin' the other house. We all get together nights and have plenty of laughs. It's good to meet guys that speak your language. One of the towners was standing with us and I asked him what his business was. He tells me he is an athlete. I said, "What do you mean, an athlete?" And he comes right back at me with "I'm a rum-runner." Not bad for a town, eh, Charlie? I'm tryin' to find a spot for it in my act.

The unit is going along fine. We're still deucing it, but I expect any week now that they will change us, 'cause we're panickin' 'em. The guy next to closing is layin' eggs all over the place. He tells me that his stuff goes better in New York and in all the big cities. He calls Rochester and Syracuse burgs. Well, he's nuts, 'cause them places are big towns. They're okay for me, and I always say if they can get my stuff they're big timers, 'cause I'm stickin' plenty of niftys and get bellys with them. The guy just don't know how to put it over. And he hasn't played one game of golf yet. He says he has nobody to play with

(Continued on page 35)

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BOOKED SOLID
ARTHUR PETLEY and CO
THIRD CONSECUTIVE WEEK R-K-O PALACE, NEW YORK
Direction WEBER-SIMON and C. J. FITZPATRICK

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Hardie Albright
Featured in
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The only American Act that ever moved an English headliner at the Victoria, Palace, London

And Australia
Ask Jack Musgrove

RKO Rep: O. L. Oz

All Ind: Edward Riley

STRIP SOUBS FEATURE NEW COLUMBIA SHOWS

First of the shows will get started in the Minsky houses in New York, the initial Columbia premiere at the Apollo uptown set for Aug. 21 and the second at the Republic on 42d street, Aug. 24. The rest of the shows will start the first and second weeks in September. Both the Raymond houses in Brooklyn, Star and Gayety, will play Columbia shows.

Of the seven names accorded featured billing so far, it is notable that all are soub-strippers.

Shows cast so far by Ike Weber are:

Ed Ryan show—Florence Mazzia (featured), Gypsy Rose Lee, Farmsworth and Romero, Mary Noel, Charles Smith, Lester Mack, La Verne Williams, Lee Hickman.

Harry Bentley-Julius Michaels Co.—Evelyn Jean Lee and Jesse Mack, Allan Forth and Kathleen Tucker, Ladd and Garade, Stella Williams, Dick Hulse.

Griff Williams show—Mike Sachs, Fred C. Bender, Anna Smith, Bob Randall, Mickey Kane, Pearl Kay, Alice Kennedy, George F. Brown, Jackie Burns.

Henry Dixon Co.—Claire DeVine, Lillian Dixon, Charles Cole, George Murray, Bob Startsman, Harry Beasley, Vincent Scanlon, Evelyn DuBois, Baker, Curtis.

William Brandel show—Charles Hendricks, Mary Walton.

Al Singer Co.—Charles Davis, Bobby Vale, Marjorie Bartell (featured), Hamlet and Leland, Naomi Wheeler, Jack LaMont.

Emmett Callahan's "Girls in Blue."—Ann Corio (featured), Billy Fields, Chuck Callahan, Jean Gaskell, Lew Petel, Ryan and Huff.

Rube Bernstein's "Hindoo Belles" —Hinda Wasau (featured).

Lou Reals' Show—Harry (Boob) Meyers, Billy (Boob) Reed, Lillian and Walter Wayne, Georgia Sothern (featured), Gladys Craig, Les Sponsler.

Harry (Hello Jake) Fields Co.—Joan Collette (featured), Rags Ragland, Patricia Kelly, Florence Naomi, Esther Burt, Bob Freeman, Charles Schultz, Sidney Leonard.

Nat Fields' show — Al Ferris, Harry (Pop) Pearce, Fay Norman, Joe and Ernestine, Mary Evans, Boots Rush.

Benny Moore & Jake Potar Co.—Harry Katz Fields, George Reynolds, Madeline LeVerne, Marion Lee, Frank McKay, Zella Stevens, Yvette Lane, Wava White (featured).

L. A. COPS' VIGILANCE

Oblige Closing of Follies Theatre's Burlesque Shows

Los Angeles, Aug. 3.

T. V. Dalton's Follies theatre, local burlesque house, closed Saturday (1) indef.

For the past three months the house has been in a jam with the police. Bluecoat censorship has played havoc with the gross.

Vaude for Comerford Houses Still in Doubt

Expected flareback into vaude by some of the M. E. Comerford houses is still held up pending an official edict by Frank Walker, representing Comerford, who has been delving into the union situation.

Fay's Philadelphia, now dark, may be the first of the Comerford houses to resume vaudfilm.

POLLY'S UNIT SET

The Polly Moran Loew unit, opening at the Capitol Aug. 14, has been set. Show consists of Nicholas Daks, formerly at the Roxy, Carl Emmy's Pets, Joyce Coles, Joseph Poke Jones and Carlos Peterson.

Emmy's dogs will drop out after the Capitol and will not be replaced for the route.

4 PRODUCTION POINTS FOR 5 PUBLIX WKS.

Under a modification necessitated by the turning over of 11 weeks to Fanchon & Marco for bookings, the Publix stage producing department for its remaining self-booked time will function from four different points, New York, Chicago, Detroit, and St. Louis. The department as a whole will now handle five theatres located in four towns which comprise five weeks of playing time.

In New York Frank Cambria and Boris Petroff will alternately produce weekly shows for the New York and Brooklyn Paramounts. In Chicago Will Harris will stage for the Oriental. For Detroit Eddie Weisfeldt will arrange the talent for the Fisher and in St. Louis Reeves Espey will looke after those for the Amsabbados.

Chicago, Detroit and St. Louis will use the same acts, Chicago booked, with anything around them to be supplied locally. This gives the talent three weeks on the Chicago bookings.

Bi-Weekly Meetings

Ambassador, St. Louis, is under partnership operation of Publix and the Skouras Bros. Espey, who will produce there, is a Skouras man. The Chicago bookings for the three western weeks will continue as formerly through the William Morris office.

Louis Lipstone, representing Chicago; I. M. Halperin, for Detroit, and Espey will meet in Chicago every two weeks for production and booking discussion.

Publix' own office will buy the acts for the New York and Brooklyn weeks. Nat Kalcheim is the booker with Borros Morros, doubling from the orchestra and m. c. department, remaining in supervision of booking and producing for the circuit.

Eastern unit staff, composed of the two producers and Kalcheim, moved Saturday (1) to its new quarters at 43d street and 10th avenue.

Wheel's Dayton Lyric

Dayton, Aug. 3.

Lyric theatre, for a number of years past the local burlesque house, has been leased by Myer Lantz, Cincinnati, president of the Daytona Amusement Co., and will open Sept. 14 with shows on the new Columbia circuit.

Lantz plans to install a dramatic stock company at the close of the burlesque season. Recently stagehands and musicians backed a cooperative burlesque stock venture at the Lyric that played to fair business.

ED G. ROBINSON NO PANIC

Film Star's Vaude Route Change—Opened Disappointingly in St. Louis

St. Louis, Aug. 3.

Edward G. Robinson was no panic when opening here Saturday (1) for RKO vaudeville.

Gross was but around the average of an opening day. It caused a shift in Robinson's vaude route. He will be re-routed by RKO immediately into the east.

Robinson is receiving $5,000 weekly for his vaude turn. He has five or six RKO weeks.

McNALLY'S ACT

Charles (Tramp) McNally, former Mutual burlesque comic, is playing RKO vaude.

McNally's act will likely be assigned to one of the RKO units.

CONDENSED MUSICALS MAY BE TRIED BY F & M

Fanchon & Marco may shortly produce several boiled down versions of Broadway musical successes of the past two years. A move in that direction has already been made by Mike Marco, who believes the miniature musical shows would be okay for the Fanchon & Marco route.

The Schwab and Mandel production of last season, "America's Sweetheart" is being considered at present with Bobby Jarvis who played the principal comedy role going over to F. & M. It is understood Schwab and Mandel gave Jarvis leeway in the matter. Other Broadway musical producers have been approached by the F. & M. interests.

At the F. & M. New York office it was stated Marco likes the idea of small musicals. If working out satisfactorily he will try and alternate them with the F. & M. Ideas. The only stumbling block at present is the question of author's royalties. F. & M. feel that they cannot tie up any contracts whereby writers or producers collect a percentage of the gross. A flat rental basis is the only way F. & M. will handle the musicals.

Specially Produced Shows In Each of 3 WB Cities

By Sept. 2 the three Warner houses, Stanley, Jersey City; Mastbaum, Philadelphia, and Stanley, Pittsburgh, which have been taking Publix road units, will have installed a local presentation producing policy. The shows, to be done separately in each of the three deluxe operations, will be assembled under the jurisdiction of the zone managers in territories involved.

Talent for the units will be booked from the New York WB booking office headed by Walter Meyers.

In all of the Warner theatres which used Publix stage shows, the company has maintained a local producing staff with incoming Publix units frequently embellished with local talent.

LOEW'S ROUTE

12 Weeks in Deluxe Houses for Stage Units

There will be no immediate change in the route of Loew stage units on the deluxe Loew picture houses.

It runs as follows: Capitol (N. Y.) to Paradise to Valencia (Jamaica) to Jersey City to Washington to Baltimore to Pittsburgh to Columbus (O.) to Cleveland to Buffalo to Rochester to Syracuse.

The units after Syracuse are disbanded, with people returned to New York.

Two Loew Openings

No policy or name have been determined for the new Loew theatre on 72nd street between Lexington and Third avenues.

House will seat 3,500 and will be ready in October.

Upon reopening this month Loew's Lincoln Square will not play vaude. Before the house was gutted by fire last winter it played vaudfilm.

Thomashefsky's Week

Boris Thomashefsky will play a week of RKO vaudeville through Edgar Allen before starting his Yiddish legit season at the Selwyn.

He opens Aug. 17 at the Jefferson following with the last half at the Franklin, both in New York.

Fanchon & Marco
present
The
Hollywood
Collegians
Rythmic
Illumination
FOX
BROOKLYN
Week July 31
ACADEMY-
AUDUBON
Week Aug. 7
Open for
ENGAGEMENTS
Oct. 1
Management
MATT KELLY
Al Grossman
Office

TRIXIE FRIGANZA
RKO THEATRE, KANSAS CITY, MO.
CHAS. H. ALLEN, Personal Mgr.

DAVE GENARO
HEADLINING
Aug. 8, Oakland, Calif.
PLAYING RKO CIRCUIT Direction: HARRY FITZGERALD BOOKED SOLID UNTIL FEB., 1932

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Duncan Renaldo's wife preparing to reopen deportation fight, insisting he is a Roumanian and not a Jerseyite. Divorce trouble at base.

Paulino Uzcudun fined for reckless driving and leaving scene of an accident at Lake Grove, L. I. Crashed George W. Sanderson and pinched by state trooper. Didn't help any that he had just forced the trooper into the ditch.

Dorothy Gish back home after heart treatments at Bad Nauheim. Kissed George Jean Nathan on the pier.

Vincent Leonor, Filipino who killed Helen Leo, N. Y. dance hall hostess in Newark last August, executed at Trenton, N. J.

Playland, Westchester muny amusement park, expected to gross $1,200,000.

Lincoln A. Wagenhals recovering from severe illness at his home, Montrose-on-Hudson.

"In These Times," play by Barrie Stavis, acquired by Tom Van Dyke for fall production.

Claiborn Foster lead of "The Widow in Green," play by Lea Freeman and produced by James W. Elliott.

Patent Office board of appeals upholds Lowell and Dunmore patent on alternating current operation of radio. Infringement case against RCA.

Charles Endor, song writer, recently in Raymond Street jail for 37 days for back alimony, settled $3,500 with $2,000 in cash and rest in notes. Specified that if he reneged on a single payment he was to go back to $175 a week formerly granted. He forgot a payment, so his wife, Doris, took him back to court and the $175 weekly payment is on again.

Mrs. Evelyn Sharpe, formerly one of the Southern Sisters, sues Harry Sharpe, acrobat, for divorce. Married four years ago but soon split because Harry couldn't remember that he was married.

Horace Liveright purchases "The Man Who Pays the Piper," by G. G. B. Stern, English dramatist.

Ford Sterling in town for two months to work in shorts for Par.

U. S. Circuit Court of Appeals, St. Louis, holds that hotels, stores and similar establishments using music over radio to entertain guests are liable to payment of royalty to copyright owners, same as theatres, etc. Held that these are performances for profit within the meaning of the law.

Hugo Gerber studios, making sets for motion pictures, burned Tuesday. Located in Classon Point road, Bronx, formerly Fairyland Casino. Loss about $100,000.

Lone speakeasy holding up clearing off Radio City site. May try federal enforcement if other processes fail.

Sig Romberg writes "Manhattan March," dedicated to renamed theatre.

Washington discovered overassessment of $402,134 against Famous Players (Par) in 1918-20.

Claire Ray, former picture player, refused alimony by Judge Peter Schmuck. Being sued for divorce by Charles E. Carnevale and asked for $500 weekly.

A. H. Woods, in receivership, still plans to do four plays this season. Also to tour "Five Star Final." New plays are "The Big Shot," "Wex's New Play," "Concealment" and "Her Greatest Role."

Hungarian cabaret, with floor show, Broadway's latest.

Ethel Barrymore apologizing in Denver for "the worst performance in my career." Says it was fatigue aggravated by altitude.

George Saunders, heavyweight wrestler, married to Olga Kordick in same arena in which he later engages in half-hour bout. Drew a crowd of 5,500, beating usual stage weddings.

Rudy Vallee sued for accounting of profits of "Vagabond Lover" by Roberta Hudson McKay, who claims to have written song.

Earl Carroll has a new press gag. Asking that the "Circle" 'phone exchange be altered to "Carroll" in honor of his new theatre in that central. Makes all the papers anyway.

Attempt to televise from Schenectady to Germany a failure. Vision poor and speech not understandable.

Katerine Cornell negotiating for lease of Belasco theatre.

Irvin Talbot, formerly of Coast studio, now mus. dir. at N. Y. Paramount.

George M. Cohan sang his latest song to Pres. Hoover. Dedicated to Geo. Washington bi-centennial.

Judge Peter Schmuck, who denies alimony to one former picture player, gives another, Mrs. Florence Foreman, $15,000 back alimony. Husband, Winfield A. Foreman, appealing.

"Follies" to give benefit matinee Aug. 11, proceeds to the mother of Helen Walsh, killed in Richman boat explosion.

Trans-Atlantic steamers cut fares 10 to 30 per cent starting Aug. 17.

Park Lane Players latest little theatre organization.

Florence D. Rice, daughter of Grantland, ill with appendicitis at St. Luke's hospital.

"The Lady With A Lamp," from London, announced by Macgowan-Reed as one of three productions. Others are Ronald Jean's "Lean Harvest" and "Love Story," by S. N. Behrman.

Mary Nolan a voluntary bankrupt. Liabilities $50,000; assets so-so.

Warners take big newspaper spaces for open letter to District Atty. and Police Commissioner to tell how "Star Witness" is answer to recent accidental shooting of children by gunmen. Incidentally, donated receipts of yesterday's opening to families of the children. Smart work that collects at the b. o.

Three men held up the box office in the crowded lobby of the Congress theatre, Bronx, Thursday. They got $300 without interference.

Bill Robinson, stair dancer, turns producer. Will open a revue at the Globe theatre, Atlantic City, presently.

Alex. McKaig buys "Delilah and the Bald Man," by Rita Matthias and Pierre Coalfleet.

Kevitt Manton, 46, British actor, died in Roosevelt hospital Thursday as the result of an accidental overdose of some drug. He was discovered in a coma at the St. Paul hotel Monday night and removed to the hospital. He was divorced by Mabel Manton in 1926, who named Marjorie Rambeau as correspondent. He explained he was merely reading her cues in a new play, but the decree was issued. Autopsy disproves suicide theory.

Phil Baker heading for Europe, accompanied by Seymour Robinson and Herman Bernie.

Accounting of the estate of Mrs. Ida Schneider, who played the mother in "Abie's Irish Rose," discloses that she left $16,000. She died Oct. 15, 1930.

Russell N. Boardman, who recently made the transatlantic hop, was for a number of years a motorcyclist in the familiar bowl stunt with various exhibitions.

Henry Ford in danger of losing his three radio licenses. Their withdrawal has been recommended by examiner for Radio Commission.

Strikers enjoined from picketing Garfield theatre, Brooklyn, by Supreme court. Motion was directed against Sam Kaplan. Justice finds that the picketing was not designed to better wages or working conditions or to shorten hours but to compel theatre to break contract with another union in favor of I. A. T. S. E.

Seven New England companies suing Paramount Publix as a trust. Complainants are Dorchester Theatre Co., E. M. Loew Enterprises, E. M. Loew, Inc., of Boston; Loew's Pawtucket Theatre, Inc., Capital Amusement Co., of Lynn and the Hudson Amusement Co., Portland, Me.

June Porges Hall suing Cliff Hall, stooge for Jack Pearl, for divorce. Not so funny at home, she claims.

Louis H. Saltzman, who operates a restaurant at 60 East 42nd, pleaded guilty Saturday to working without a license, but was discharged in magistrate's court when he explained he was repeatedly refused a license because he refused to kick in. Been trying for cabaret license since last Oct. Employs orchestra only. Restaurant cost $500,000 to equip.

Josef Hoffman, pianist; Albert Coates, conductor; Leopold Godowsky, pianist; Frederick Stock, of Chicago Symphony, and Leonard Liebling, of Musical Courier, back home on the "Bremen" Saturday. All deplore musical conditions both here and abroad. Gloomy over outlook for the new season.

NBC offering $10,000 to five composers of best compositions submitted. Contest previously announced but details now made public. Awards are $5,000, $2,500, $1,250, $750 and $500. NBC to have broadcasting and television rights for one year.

Old and new mix in Coatesville, Pa., Sat. where pajama girls dance to music of Old Fiddlers' Ass'n. in convention.

Irene Bordoni due on Broadway in "The Improper Duchess," around Oct. 5, according to present Shubert plans.

Arthur Klein to produce revue, "Vanity Fair," by J. P. Murray, Harry Trivers and Ben Oakland.

Movietone records confession of accomplice of murderer for District Atty. of Kings Co. Second use of talk camera for this purpose. Done in Philadelphia about three years ago.

Doressa Helova, show girl, attacked in her apartment, 16 Minetta Place, Saturday. Man escaped down fire escape but overtaken and arrested. Claimed he was too drunk to remember.

Lita Gray Chaplin suing Shuberts for failure to produce "Brighten Up" revue. Suits brought by others total $250,000.

Tavern, in 48th street, another sufferer from dry raids. Pinch made Friday (31), Billy La Hiff, prop., not present while agents were lining up the waiters for a ride.

Robert Gibbons, waiter in Monte Grill, niter, at 39 West 37th., pinched by night club squad for alleged theft of $500 stock certificate from coat of a patron.

Theodore Krzyzanowsky arrested in Phila. for extradition to N. Y., charged with being one of gang of extorioners shaking down picture business man on threats of bombing.

Henri Cochet, tennis champ, to go pro in fall. Probably will tour U. S.

Thief holds up woman cashier in Hotel Roosevelt, got $5,000, got away.

Wired Music, organization to transmit musical programs to hotels, etc., has N. Y. Telephone Co. before Public Service commission for refusal to supply wires, claiming the same privileges as those by radio cos. Tel people object to being placed in "the wire vending business."

Equity closes Kansas City branch.

Lena Thomas, "Miss Memphis," of the "Follies," to marry William Steuer, salesman.

Reported Mayor Walker will be offered $75,000 annually to become czar of the radio. Mayor sailed yesterday (3) on "Bremen" for five weeks abroad.

Jack Hazzard, over the chicken-pox, back in "Shoot the Works."

LOS ANGELES

Gaylord Lloyd, brother of Harold Lloyd, was operated upon unsuccesfully last week in an effort to save his left eye, which was pierced by a jagged bit of copper from a dynamite cap in a premature explosion during filming of a "Scarface" scene at Caddo July 16.

According to an agreement with his divorced wife, Helen, Hoot Gibson will manage the education of their child. The actor, who recently married Sally Eilers, agreed to pay all the child's support and educational expenses and $4,000 to Mrs. Helen Gibson, remaining from a $35,000 alimony settlement.

Charging Christian R. Holmes with extreme cruelty, Katherine MacDonald, former film actress, was awarded a divorce from him last week in Santa Barbara. Miss MacDonald was given custody of their 18-months-old daughter. She testified that her husband shot at her and beat her several times, although the divorce was granted on an annulment complaint.

Harry Ray, Hollywood magazine publisher, was awarded decision in the suit filed against him by Ilya R. Rimsky, Russian, for $10,000 damages, charging that Ray kicked him in the face and beat him when calling in the company of an immigration officer regarding Rimsky's presence in the country. Rimsky now faces deportation.

Sue Henniger, Ruth Greer and Jean French, radio entertainers were injured when the automobile in which they were riding with Bess Burke collided with another machine.

Grant Withers, husband of Loretta Young, announced he will not oppose the suit for divorce filed by his wife. He retained an attorney to effect a property settlemen.

Captain Ben C. Hershfield, theatrical agent dismissed his divorce suit against his wife, Mrs. Germaine Hershfield. She obtained a Reno divorce from him recently.

Zeppo Marx, one of the four, fined $15 for doing 46 in a 15-mile zone.

Six persons in one automobile were injured in a collision with Jack Oakie's car last week. Oakie, according to police, was driving about 50 miles per hour at the time of the crash, failing to make a boulevard stop at Santa Monica boulevard and Vine street.

Robert Armstrong was awarded a divorce from Jeanne Kent Armstrong, actress, on testification that she insisted on traveling and refused to make a home for him. They were married in London in 1926. Property settlement effected out of court.

Miriam Hopkins and Austin Parker, playwright, separated last week after three years of marriage. Miss Hopkins declared two artistic temperaments couldn't make a go of it. She said there would be no divorce at present.

Countess Enid Von Krupp, arrested in a raid on a party at her home, paid a $70 fine for liquor possession. Of her four guests, Sally McGowan, scenario writer, and Countess Tamburini, wife of the portrait painter, forfeited $20 bail each. Edward Brown, actor, paid a $15 fine.

Count Tamburini, beaten up by Brown, failed to appear on a drunk charge, forfeiting $50 bail. Court issued a warrant for his arrest and raised the bail to $500. Countess Von Krupp is scheduled to appear this week to answer another charge of intoxication.

Mistaking poison tablets for a stomach medicine, Mrs. Helen Symonds, wife of Henry Symonds, scenarist, swallowed five of them. She will recover.

Lola Lane, actress, was in court seeking to void a contract made with her agent, J. G. Mayer, on charge he didn't secure any work for her. Court indicated a settlement out of court seemed the most logical solution.

Virginia Reel, film actress, is suing Carl Raey and Frank Farrier for $50,000 damages, asserting that she was riding in Raey's automobile when the car collided with that of Farrier in November, 1929.

Listing assets at $12,987 and liabilities at $903,204, Commodore J. Stuart Blackton, pioneer film director and producer, filed a voluntary petition of bankruptcy in the U. S. District Court.

A man in a full dress suit and top hat last week stole the town car of Evelyn Brent from in front of the Embassy Club. Police are investigating.

Mrs. Flora De Haven, ex-wife of Carter De Haven, in an attempt to collect $2,175 back alimony from him, last week, lost the suit on a legal technicality.

Virginia Reel, film actress who sued Carl Raey and Frank Farrier for $50,000 damages following an automobile accident, lost the court decision last week.

John Gilbert announced that he would not contest the divorce action of Ina Claire. Miss Claire is askng no alimony, the couple having made a property settlement. She is charging incompatibility.

After assertedly effecting a hasty property settlement, Mrs. Janet Hamilton Gattis McCormick, newly married to John McCormick, former film director-producer, left Hollywood last week for Reno to have the marriage dissolved.

Edmund B. Noonon, brother of Sally O'Neil and Molly O'Day, was given a 30-day suspended sentence after pleading guilty to attacking a police officer.

Court last week awarded a decision to James F. Dickason, real estate broker, against Harry Langdon for $11,129 in promisory notes the Langdons (Helen Walton) had executed in buying a home in Beverly Hills.

Fire starting in the projection room of the National theatre, small neighborhooder, caused a panic in which one woman was injured. Damages was confined to the booth.

Peggy Prior Von Eltz, ex-wife of Theodore Von Eltz, actor, was awarded a court decision over the actor, who was ordered to pay his former wife $2,200 back alimony of $100 per week. Von Eltz had refused to pay, asserting his wife would not let him see their children, who are in the custory of the mother.

Mrs. Von Eltz was ordered to let the actor see the children at reasonable times and he was given a month to pay his wife.

S. S. Van Dyke, author contracted to Metro, is suing that studio in an attempt to prove that his five-year contract with it ends Jan. 19, 1932, instead of Aug. 19, 1932, as the studio contends.

Metro filed an answer to the suit last week.

Fredric H. Girnau, publisher of the "Coast Reporter," was convicted last week on two of six counts of sending obscene matter through the mails. He faces a five-year term in prison, a fine of $5,000, or both, on each count for printing lascivious articles about Clara Bow. Girnau stated he intended to appeal the verdict.

Police are seeking Philo McCullough, film actor, armed with a warrant, on a charge of hit-and-run driving. Car belonging to him crashed into that of Mrs. J. Engster of Hollywood.

Amelia Suso, Mexican extra girl, and her mother, Mrs. Milagro Suso, are being held by Federal immigration officials, who accuse them of entering the United States illegally from Mexico. Bail for each was set at $500 pending investigation.

The Harry Langdons are being sued by William Koeberle for $480, allegedly due on a loan and mortgage. Koeberle says he foreclosed on furniture belonging to the Langdons but realized only $1,425 of the $1,532 he lent them.

William B. Raner, L. A. cop, accused of beating up prisoners in the drunk tank in the city jail, was confronted by David Horsley, actor, and Myron Penn, accountant who almost died of a beating alleged delivered by Raner. He was identified by the two victims as their assailant. Horsley suffered a broken jawbone.

Raner, now on trial, attacked a newspaper photographer outside the jury room and was in turn assaulted by a reporter.

CHICAGO

Cyrena Van Gordon, soprano with Chicago Opera, has sued Dr. S. Bogart Munns for divorce. Charges cruelty, both rights to the jaw. They were married June 18, 1913; separated June 20 this year. Miss Gordon asked no alimony of cash settlement. Understood that Dr. Munns will not contest.

Two carnival owners, Charles Miller and Edward Kane, petitioned for an injunction to restrain the city interfering with their shows, following Mayor Cermak's order to the coppers to close all carnies in town.

Mrs. Frances Rozakles, tap dancer, was under $1,000 bonds last week for investigation of charges she had gypped street car and taxi companies out of coin by fake injury claims by contortion of her joints. Her husband, Ambrose, was held at the detective bureau for investigation.

Mrs. Gale O'Neill, known on the radio as Gail Bandell, filed suit for divorce against Philip W. O'Neill, a policeman, charging cruelty.

Joseph Hoefle, headwaiter at the Dells, roadhouse, was slugged by three men last week, and is recovering at the St. Francis hospital. Understood the beating followed the firing of seven waiters a couple of weeks ago.

Mrs. Ann Crumit, who said she was the divorced wife of Frank Crumit, was sentenced to five days for larceny. She was charged with stealing $73 worth of clothing where she worked as a maid. This is the second time Mrs. Crumit has been in a larceny jam for swiping glad rags

NEW ACTS

ALICE WHITE
12 Mins.
Oriental, Chicago

Here's one screen personality who will please on the stage and probably do better than that after she gets used to footlights. Off the screen a year or more, this is Miss White's first stage appearance with natural ensuing nervousness predicating it. When she has tucked away a few weeks of stage work the result should be quite satisfactory.

As a picture name Miss White must contend with that lapse of a year. That she has not entirely been forgotten was indicated by the house at the first show.

If Miss White, at her debut in a hard boiled town like Chicago, can get any kind of a tumble she needn't worry about the rest.

Whatever this girl lacks in ability right now as an entertainer she makes up with an appealing personality and a showmanly instinct. For one who's never done anything on the stage before, Miss White must be recorded as okay, inasmuch as she tried hard all the time, singing, dancing and talking.

Introduction comes via a screen bit with the m. c. ad libbing an entrance, which fades directly to the stage. It's a good and novel piece of business assuring a sendoff.

Coming out in shorts, Miss White is an eyeful, with personality doing the rest. In this layout she had 12 girls in male attire around her, but for better results a dozen boys should be spotted there. B. & K. has Miss White booked for two weeks with the usual options, and by that time she should be over.

She never mentions Hollywood.
Span.

ABBOT and ROBEY (1)
Comedy
15 Mins.; One
Jefferson

A two-man act built on three comedy bits, some trick violin playing, tenor solo and solo dance by an unbilled girl. Whole thing sums up into a good vaude comedy turn, although running about three minutes too long.

Bits are familiar but well handled by Abbot, a roly poly chap with an infectious smile. Robey does a likeable straight and sings a solo revealing a very light tenor voice. Girl is tall and stately, showing up nicely in a high kick acro.

The boys do not need the borrowed "Doctor, here I am again" gag. A couple of others lining up as weak can be trimmed and will cut running time. Abbot fiddled away on the violin in a style familiar 10 years ago but which audiences still go for. *Earl.*

"EAST VS. WEST"
Singing
10 Mins.; One
Royal

Old-time two-man straight singing act. One dressed as western rancher, other in high hat and walking suit. The rancher has a high thin tenor and the other is a lead singer.

Open with pop medley showing voices that do not blend. Tenor ballads next, going for real high finish. Lead singer does "St. Louis Blues" with darky style in white face. Pop medley closed offering. Encored with another pop.

There is no body to the offering and the east vs. west gag means nothing outside of billing. The challenge is forgotten at opening.

Audience liked the act here, but there might not be enough Royal theatres. *Earl.*

BOBBY ROLLINS
Songs
14 Mins.; One
Audubon

Ballad crooners are having a vogue since radio boosted their stock in trade. Rollins is a tenor who dabbles in falsetto. He sticks to ballads and just as well, as any kind of a comedy song might tie him into a knot.

He sings well but his voice is not high-powered. Barring what seemed like a slight hoarseness at times Rollins pleased.

He has a piano player who showed some skill with a solo between songs. *Mark.*

Jimmy DUFFY and Patsy CALLAHAN
Comedy
11 Mins.; Two
Royal

Jimmy Duffy of the former Duffy and Sweeny team has been writing vaude acts lately. He should write one for himself.

Patsy Callahan struggles with the gags, but it's no contest. Given lines this girl would be okay. Duffy has put together some bits around a radio mike, some all day suckers and a sock over the girl's head with a ukulele. He plays the piano and sings right at it, forgetting the audience is out front. *Earl.*

FIVE ELGINS
Juggling
7 Mins.; Two (Special)
96th St.

Distinguished for its novelty and the participation of two women in hat and Indian club juggling, this is an opener of sufficient merit for most any bill.

Three men and two women make up the Five Elgins. While basically the Elgins' juggling work is no different than that of many other acts of its kind, the manner of presentation has a new slant. An obvious effort has been made to routine what otherwise would be straight juggling, with the Elgins borrowing some ideas from dance stagers. Result is smooth, novel weaving of one type of trick into another.

The hat donning-doffing stunt long standard with hat jugglers as well as the Indian club exchange worked from many different angles for effective presentation and looks.

Neat appearing act, set in a tasteful way with a couple dressed-up sofas adding something. *Char.*

FRAWLEY AND BRADY
Talk and Songs
14 Mins.; One
Coliseum

This new combination comprises William Frawley and Olive Brady, with Kay Crothers at the piano. It appears to be a serious try on the part of Frawley to make something out of special material which on the whole lacks punch.

Frawley wears a semi-comic getup; his hat and the cane accentuate the proverbial funny man makeup. With him is a tall young women who seems equally at loss with the material.

Both sing, but have made the vocal part secondary to the effort to make the comedy stand up.

Frawley's an old hand at stage comedy. He should readjust this turn also get a finish. The closing song gives an excuse to exit, but that's about all. *Mark.*

NICK BASIL (4)
Comedy
15 Mins.; Full (Special)
Royal

Assisted by Antonio D'Amato, Hal Willis, Hazel MacFarlane and Ottilie George, Nick Basil offers an Italian comedy act with scene laid in a shoe repairing and hat cleaning store. Basil is back from Hollywood where he made the Nick and Tony comedies for Radio. The act is weak, with now and then a scattering of laughs.

Hal Willis gets most of the laughs on his nut antics. The two girls have bits and one does a nice kick routine, while the other delivers a blues number.

Act has a weak finish, with Nick and Tony doing a song, at finish of which is the curtain. Act needs punching up all around. Nick should try for more laughs in his cobbler character. More gags with Tony might be the answer. *Earl.*

CONRAD'S PIGEONS
Novelty
10 Mins.; Full (Special)
Hippodrome

A good novelty turn almost ruined by the incessant chatter of the man. Nicely staged.

Pigeons respond to commands immediately. Four of the birds are used for the majority of the stunts. They are let loose and take positions on prop dogs whirling around in a circle. Also on three loops, which they swing around in a circle while balancing themselves.

For the finish pigeons are let loose from the back of the house and alight on the stage.

The chap talks from start to finish. He is evidently English. His style of chatter grates after the first few moments.

LOOMIS and SANNA
Dancing
6 Mins.; One
Jefferson

These two boys put away plenty of good rhythm and fast taps combined with a few solid laughs in a few minutes and stack up as good vaude fare. They look neat and have smiling personalities, which aids in getting over their dancing in an age of overdanced vaude.

Both lads are acrobatic and combine this with some rhythm steps that make them rather unusual. The money bit of Sanna's was unique and well liked. They finish an interesting routine with a double challenge in which they both show they held out something from the body of the act's routine.

Very well liked here. *Earl.*

CHARLES McNALLY (3)
Comedy, Dances
13 Mins.; Two (Special)
Hippodrome

Comedy patter takes up the major portion of this turn, with a few short dances thrown in by the femme and a boy assists. Patter is fairly funny.

Most of the humor is from a street cleaner, played by Charles McNally, abusing a copper, the third assist. McNally, peddling booze, is caught by the flatfoot. Dialog packs no humor. It's just the angle of hearing a copper take it that gets the laffs. As long as they laugh McNally has nothing to worry over. Neither hoofer is away from the ordinary.

MILLS, KIRK and MARTINO
Comedy Acrobatic
15 Mins.; One
State

One of the new school knockabout comedy acrobatic acts that depend upon on how much the human frame will stand from bumps and slaps. The three boys are tall chaps, dressed alike. They do the tangled up feet gag that every act of this type has done so far this year. What sock there is in the combo comes from the tenor voice of one. This fellow plays a good uke and guitar also.

The slaps, socks and hat kicking run amuck in this one, but tickle the ribs of that element in theatres who like to see men poke each other around, pull noses and mix up in horse play. *Earl.*

PALACE

(St. Vaude)
(2d Review)

This entire bill, with the exception of Kate Smith, is holding over for a third week. For half the acts in it, it's a fourth. Lou Holtz confides to the audience he expects the entire bill to stick aroud for months, and tells the customers there's no reason why the Palace should change its show every week when Ziegfeld doesn't. "It's a better show for $2 than I was giving you in 'You Said It' for $5," says Lou. While it might have been better for someone else to have said that, rather than Lou himself, it's more or less true. Evidence of which lies in the fact that Saturday afternoon was another sellout, with plenty of standees. With Lou forgetting it's $3 on Sunday at the Palace.

Holtz and Bill Gaxton go through the whole show exactly as they did when it opened three weeks ago. Not a gesture, gag or blackout has been changed, and yet it was all accepted Saturday to strong applause. That Broadway mob who go to the Palace every week is pretty liberal at hand clapping, but the applause here was of a different kind. It was outsiders, not regulars. The business was all new to them.

Kate Smith was booked into the current show to replace Ethel Merman, who wanted a rest after two weeks here. The big girl surprised to the extent of even topping the other girl. She did four pop numbers, an encore and a curtain speech. It was as clean a show stopper as possible.

First half is as in previous weeks, with Arthur Petley's unusual trampoline act starting things off with a wallop. Morgan and Stone have no trouble following, and Lew Pollack, song writer, has an act with a wallop. Even that he sings his own songs isn't objectionable until Harold Arlen, another composer, does it a couple of acts later.

Gaxton in an autiquated S. J. Kaufman sketch is an easy winner, although the main impression he leaves is that it would be better to see him in really worthwhile material.

Lyda Roberti's act, just before intermission, is the only weak spot in the link, and Holtz helps that out by working with her. She'd have a tough time out there on that stage alone. Miss Smith opens the second stanza, and Lou Holtz, working with Gaxton, finishes. It's Holtz that carries through, but it would be a good show even without him. *Kauf.*

86TH ST.

This RKO Yorkville stand of the combo policy looks classy the opening half. Four first-class turns and sprinkled with variety plus "Common Law" (RKO-Pathe) and the 165-minute program satisfied all the way for the b. o. on the limited period schedule.

Acts all well known. Deno and Rochelle? Coscia and Verdi, Al Shean and Lynn Canter and Joseph Regan. Biz improvement also seen when caught Saturday matinee with more kids than has been clocked in months.

That's something with customers openly remarking during the vaude end how much superior current bill is over what has been spotted here. This loud talk may be a neighb habit, but not as done here. Altogether the house is pepped up. That's the biggest point to figure for this theatre that's in a neighborhood where the middle class and would-bes live almost next to the socially cracked. And likely one of those neighbs that got the biggest sock in the depression just out of past habits.

Extended comment on the turns unnecessary. Any one of them could have gone over time and closing with a singer single may be unusual, but it worked okay here.

Besides singing Irish, Victor Herbert, and so on in tenor, Regan has Irish stories. When Regan tells them you know they're Irish.

Shean and Lynn Canter pull their standby, "Business Is Business," and it's better than Shean's recent legit attempt in a beer comedy, even though the idea is older. The stew stuff had the kids buoyant and a Gallagher and Shean usual versification followed for a regular encore as expected.

The Coscia and Verdi duo were a howl at this spot. Verdi finaled with a serious cello solo while his partner was in the pit swinging the baton for the number. Deno and Rochelle emphasize their overhauled Apache number, which they call a "racketeer dance" and wisely so, to close the opening in approved fashion. Helen Manning interpolates between numbers with high and fancy kicking, while an unbilled accompanist plays throughout. A Mickey Mouse cartoon was film filler besides brief trailers. The entire arrangement and the satisfying reduction of overture time to three minutes and the organ playing of Arlo Hultz to only seven minutes a vast improvement. No protracted delays or overdone entertainment. Hultz pulls what he calls a "radio contest" where customers sing the favorite songs of favorite air stars. Good idea, and the way they sang showed renewed interest in this house.

86th St. rates second to Palace, Broadway, so far as RKO Manhattan territory goes, and it looks like it's being built along for better things or else the spot has a new and revivifying management that knows what's what and should be. Anyway RKO can be pleased with the current layout. Biz will carry it. *Shan.*

RKO, L. A.

Los Angeles, July 30.

Fair entertainment is about all that can be said about the current bill. Kafka, Stanley and Mae; Bill Talent and Flo Merit, Miss Vanessi, and Burns and Kissen make up the unit, appearing in the order named.

Kafka, Stanley and Mae made a great opener. Trap work done with plenty salesmanship, plus a good looking girl with three costume changes, it got the best hand of the evening. A sensational heel catch from the flying trapeze by one of the men is the high spot.

Bill Talent and Flo Merit gab for ten minutes to get over two juggling tricks by Talent. Chatter is smart but no rave. For the finish they use the same ending they've been using for the past five years, but it gets them off to a laugh.

Miss Vanessi in next-to-closing offers little other than a beautiful figure and three gowns. Were it not for the quartette of boys who double in hoofing and singing the act would be a washout.

Boys carry the billing of Ken and De Bard and Norcross and Gold. They should go after a billing name that would cover the quartet. They're fine entertainers.

Closing are Burns and Kissen who didn't show anything to merit feature billing. They are vaude of a decade ago. Three songs, all done in a spot, can hardly be classed as modern entertainment.

The four-act unit cost the house around $3,000, which didn't show on the stage.

"Transgression" (Radio) feature, with a Pathe-Louise Fazenda short and Pathe news filling the bill. Business low Thursday night. *Call.*

HIPPODROME

Slow moving bill. Audience worked up over but one act, Joe Marks and Co. That probaby because Marks's shouting style of delivery made plenty of noise in this ball yard.

A swift acrobatic duo, Gaines Bros. two Cuban boys, shoved off fast. Jerome and Ryan, harmony pair, accompany themselves on banjo and guitar. Boys have nothing new or novel. Straight pops for the first half. Two comedy numbers finished. Both have been heard before. Charles McNally (New Acts) has a fair comedy act.

Simultaneous dancing pair, Bernice and Emily, just so so. In the act is a short chap who does one souse number. Boy appears agile on his legs and can dance. To spot him once again wouldn't be amiss. Girls keep good time with simultaneous dancing. One is a stair acrobatic. Another chap is used for songs and atmosphere. Sings plenty loud, but it doesn't mean anything. Nobody understands what he's yelling.

Mary Haynes drew the first real applause. Three comedy sing-song recitations preceded burlesque song imitations. Something wrong here with the orchestra, and one didn't know whether the orchestra was interfering with Miss Haynes or vice-versa. Miss Haynes, though liked here, should do much better in a smaller house. This emporium is too large for her monologistic style. Conrad's Pigeons (New Acts) clever novelty bird turn, preceded Marks. Act is a natural closer. Capt. Willie Mauss, circling a huge lighted circumference while in motion, closed.

Par's "Secret Call," feature.

PALACE, CHICAGO

Chicago, Aug. 1.

That consecutive gait the Palace is setting of playing a name a week is becoming a by-word around town. This week it's Bessie Love.

RKO can take a deserved bow for hammering away so consistently; it's been a lifesaver. Erstwhile vaude patrons are showing signs of renewed confidence. As long as the Palace continues with the brand of bills it has been putting out that confidence will stick.

Miss Love as a draw is not expected to break any records, but will probably account for some extra shekels. If the competition means anything there's Alice White, another Hollywooder, at the Oriental. Both are blondes. Although Miss Love has had previous stage experience on the coast and a week of the present jaunt, she couldn't help displaying a timidness marked by nervousness the first show. That's nothing against the diminutive screen player, as more hardened thespians have done the same on occasions. By this time that overlengthy trailer preceding her stage entrance is doubtless cut in half or more. Most of it means nothing, being dialogless. Whether by coincidence or not, the last part of Miss Love's trailer, in sound and dialog, is similar to that of Miss White's. Only here Miss Love talks back at herself on the screen. Not endowed with a big voice, she covers herself neatly with an attractive personality. Her dancing is mild, too, but again she sells it with the aid of a big smile and wardrobe.

Spotted in the trey niche, the screen girl's turn was followed by Howard, Fine and Howard, who used to be Ted Healy's stooge, but now have a couple of their own. Jack Walsh is not much of a straight man for these knockabout clowns, but his appearance is okay. Boys dig down deep for plenty old gags, but everything goes with them. Margy May, acrobatic lass, has a specialty that's not bad, but doesn't belong in this kind of an act.

Typical Oriental color flash accentuates the Chinese frolic headed by Honorable Mr. Wu. In the act are a couple of comely girls who sing and dance with all native grace and charm.

Fast opening turn by the Four Kadex, trapeze. Novelty acts of this type are usually sure fire.

In the deuce Billy Farrell and dad did okay, with father, son vying in steps.

"Ex Bad Boy" (U) on screen.

Trade started slowly Saturday mat and built the same way through the day. *Span.*

STATE

Vaude is long on flashes this week. It opens with Doc. Baker in Flashes and closes with a girl band flash. In the middle is a young flash comedy turn headed by Billy Kelly. Sandwiched in between is three acts in one. Aside from the display of girls and scenery, the bill has nothing outstanding unless it be the last few minutes of the Lee girl's clowning routine.

The picture attraction is "The Man in Possession" (Metro). Business about half at start of stage show and nearly capacity at finish of last act. Doc. Baker, with six girls and Charles and Dorothy Franken, is doing his quick change miniature revue. Baker sings well and is a showman. His support is okay and the idea blends into a fast traveling entertaining vaude turn.

Tom Fulmer with Miss Wayne at the piano, delivered some songs in tenor voice. Fulmer phrases his numbers too slowly and goes for forte finishes in dramatic style. His slow tempo set the deuce spot back on its haunches.

Billy Kelly and the Paige Sisters assisted by Geraldine Wood and Edith Haran romped through a skit written by Charles McNally, Jr. The idea is neat and consists of Kelly being enmeshed into love affairs with three daughters and finally taking the mother for his bride. The act holds laughs in spots and offers some song and dance specialties.

Mills, Kirk and Martin (New Acts) tried hard for laughs with knockabout hoke but the efforts were too much. The outstanding bit is the taller one's singing and guitar and uke playing.

Jane and Katherine Lee are headlined out front. The taller one with the blonde hair is developing into a delightful comedienne. Her smaller and petite sis is a good foil. The girls clown around for laughs and landed solidly with two guitars and a negro spiritual. They encored with unadulterated hoke during which the comedienne lost the heel to her dancing shoe. If she can get laughs spontaneously with one heel on and one off through an accident, it looks oke to keep it in.

Miriam Hoffman and girl band of 11 assisted by a dancer tagged

(Continued on page 35)

STUDIO

(New)

Hollywood, July 31.

This is Hughes-Franklin's first of the automatic type of store shows, a la Trans-Lux, but much classier in its general presentation, and not unlikely to create a vogue all its own on the Pacific Coast. It has a friendly neighborliness about it which is an atmosphere no large theatre could possibly simulate. Policy also is not just newsreels and shorts but includes full-length features.

At 25c and 50c admish, mat and eve respectively, it's the sort of doll's house intimate theatre that's likely to appeal to the same type of people who first came to the Cameo and Embassy when those Times square houses opened before going Soviet and newsreel respectively.

Harold B. Franklin states that everything cost $34,000 to convert a Hollywood boulevard store at Hudson (directly opposite the Iris, a long-standing boulevard smallie) into the cozy little auditorium that it is. Franklin had to borrow a few yards from a garage in the back and his under-300 seat auditorium is really a thing of beauty, with modernistic onyx and silver front and inside.

Advertised at 303 capacity, 14 seats in the front row were ripped out because they were too far front. It is W.E.-wired and comfortably refrigerated.

Most unique about the theatre is its frank aim to snatch as many nickels as possible from the two and four-bit customers. There are cigaret and candy automatic vendors, a weighing machine, another candy-game machine, and access from within to a neat fruit juice stand at the side of the boxoffice. Despite all these commercial trimmings, the machines are smartly camouflaged into the onyx walls, delicately obstrusive and yet practical.

There are a few showmanly elements in front and inside the house. The turnstile admission gate, automatically clocked, is such that the theatre door opens automatically as the stile is turned. Inside is a free water fountain which alone should become a piece of conversation to anybody. It is automatically started by a light ray which, as the thirsty one bends over the spout is interrupted and thus starts the fountain.

Seats are all in one central block, with the two aisles flanking both sides, thus making every seat a central location. All seats are downstairs.

Man power comprises a house manager, boxoffice girl who makes change, etc. (of course, there is no ticket sale), two operators and two hostesses in semi-formal attire. No actual ushering is necessary as a colorfully attractive indirect lighting system leaves the auditorium visible and yet does not interfere with the projection.

Policy of the house will be first runs, getting indie product wherever possible. Varrick Frissell's Arctic drama, "The Viking" (J. D. Williams) is the inaugural attraction, with a Slim Summerville comedy and Universal newsreel as shorts. Frissell along with 25 others died in the making of this film, hence Hughes-Franklin for weeks ballyhooed on the billboards that "26 Men Died to Open the Studio Theatre."

Front of the house is distinguished by an open-window cashier's booth and not the usual caged-in affair. An obliqued marquee permits a flashy tungsten illusion on the underside with plenty mirrors amplifying what is actually inexpensive lighting.

Another swell front-of-the-house ballyhoo is the visible refrigeration plant under the sidewalk to the left of the boxoffice, and right in line with the refreshment stand which isn't a bad stunt either. Equipment may be seen through a plate glass window on the sidewalk. *Abel.*

ROXY

New York, July 30.

Awkward stage show this week headed by Herb Williams, with the 6,200 seats too much for this vaudeville comedian. Disjointed running at the opening show may have been due to the advanced premiere (Thursday) due to "Sunny Side Up" being pulled 24 hours ahead of the normal schedule. Current presentation may have smoothed out by Friday, but on Thursday there was no question that it was in poor shape.

Titled "Behind the Scenes at the Roxy," it, perhaps, gave the audience its first look at this mammoth reversed V stage when bare. Interesting, with the backstage projection room prominent. Switch between scenes may have been purposely delayed to work up the atmosphere desired. If so, it proved a mistaken idea. Pauses were too long, thereby leaving it up to the participants to repeatedly take off from a standing start.

Williams, splitting into sections the same act he has done for years, connected with those who could hear and see him. This comic depends as much upon the eye as the ear, and his 50th street misfortune is that human vision is incapable of minutely detailing an artist's face from behind the 16th row. He might have had a better chance if able to work on the pit platform, but this device is not being used, so he had to bridge the orchestra gap as well. Also his exits were not easy to accomplish on this big apron, which also hurt. They liked everything the eye could detail, but his talk was lost despite the excellent acoustics here. In any case, it seems a cinch that as far as the Roxy is concerned, Herb Williams is not an applause act.

Otherwise the retinue of events had Pat Bowman stretching, practicing and putting 18 of the ballet corps through a mirror face-to-face toe number as an opener. Bare stage sequence included Williams' entrance and a nicely executed tap routine by the Roxyettes. Arthur LaFleur, doing a minute or two on the rings and returning for a strong jaw twirl, was the other specialist.

Final set was a reversed view of the house with the backdrop a capacity audience and a row of footlights to help the illusion. Nothing much happened here other than more clowning by Williams and indifferent formation routine by the Roxyettes, closing off cold minus anyone else on stage. This final number faded despite applause attempts of what appeared to be members of the house production staff sitting in the loge. Even the laity can spot these palm slapping plugs when made so obvious, and it doesn't sit well.

Presentation is running around 40 minutes or slightly over that figure, and, on Thursday, was much below the standard of the house.

No cartoon short this week. Just the newsreel and the customary overture. "Transatlantic" (Fox) the feature. *Sid.*

FOX, BROOKLYN

Brooklyn, Aug. 1.

Low freight pulling 'em in here. Capacity business Saturday afternoon, considering nice summery weather, vacations and lean bankrolls, can't be checked to anything else. Stage show is merely an entertaining orchestra with a single specialty dancer, and picture, "Newly Rich" (Par) unlikely as big screen attracters.

"Newly Rich" (Par), with kid appeal, comes to this Fox house from a run engagement at the Rivoli, Par's Broadway run house.

Fanchon & Marco call current contribution "Pep" Idea. The Hollywood Collegians, 16 youths who double for various bits ranging from instrumental novelties to comedy, and a comely dancer, Dorothy Crooker, make up the works. On the whole it's about the same as any entertaining orchestra to be found on vaude bills except that the routine is longer. At the same time there's more slack than the average vaude show would permit.

Practically no production involved except in the heavy assignment on doubling between band numbers and the sequence of comedy bits, only punch in the entire running time of 35 minutes.

Setting is merely a back drop of black velour, with lighter shaded strips against it perpendicularly to give the effect of columns. Only departure from this set a brief banjo solo bit in "one" to allow offgoing bandsmen from pervious interlude to get back into their chairs again.

Comedy arrives rather late, when badly needed, with band announcing one of those world tours doing "St. Louis Blues." Stanzas dealing with Alaska, France and Brooklyn arouse a lot of laughs. Only other attempt to dig is when one of a group of 10, topping some vocal work with a tap routine, clowns around a little. Missed any mark aimed for, but dancing of others oke.

Opening a straight number, that sliding into an almost interminable novelty orchestra stanza wherein unusual effects are sought by lighting. While succeeding on the cleverness of the lighting and novelty, it's overdone. Later on silhouette effects of musicians singly jazzing things up, with baby spots exaggeraating images on screen to bring about modernistic jazzical effect, very good. And not padded as with other lighting splash.

A campfire scene for a glee club try brings on Miss Crooker, who appears at the rear as an apparition, finally coming downstage for her first number, a slowly executed dance that means little.

One of the bandsmen, probably the Eddie Magill who gets billing, doubles for a ballroom number with Miss Crooker later. Again it's mostly her gracefulness and charm that counts rather than anything uncorked in dancing way.

Al Kay announced for a violin solo a classical fav that struck home nicely Saturday afternoon.

In introing the unit, Sam Jack Kauffman, house' perm it leader and m. c., merely stepped before the curtain, never reappearing.

Teasing for customers, the Fox now has provided a special parking service, with an attendant at the door to take and deliver cars for patrons. The fee is 35c. for 18 hours, from 6 a. m. until midnight, if wanted, through special arrangement made.

It's an old L. A. custom.

Fox-Movietowns News as usual. *Char.*

PARAMOUNT, N. Y.

New York, Aug. 1.

Eddie Dowling stars on both ends this week, in his talker, "Honeymoon Lane," and in the stage unit, titled "Grand Street to Broadway."

That it's a fair bet either way whether Dowling has ever seen Grand street doesn't detract from the fact that the idea used here isn't a bad way to present Dowling on the stage. It gives him an opportunity to talk of rising from the Ghetto and mention Al Smith and Jimmy Walker now and then. Besides the mention, Smith is given additional treatment in form of a man who looks like the ex-Governor and walks on to greet Dowling, saying he was just passing by. Later he serves as straight for Ray Dooley. No billing.

The opening scene, which adheres to the title, is backgrounded by two flat pieces, one representing the rear of a tenement and the other the entrance to a church. After a song from the window by Little Larry, a midget with a soprano voice and supposed to represent Dowling as a youth, there is a kid battle during one group's march to the church to be confirmed. Ray Dooley is on the tail of the line and does a wrassle with one of the boys. Scrap stops when the priest walks out. It finishes with a fairly good laugh.

Second section is a garden set, where the specialties are performed. In between Dowling m'c's for J. Fred Coots, the song writer, who plays and sings some of his numbers at the piano. It looks like the boys are making more now by singong old hits in vaudeville and presentations than they received in royalties from writing them.

Arrangement of the show split Coots from his new vaudeville partner, Sylvia Froos. She sings pops, showing a nice voice and style. Has one solo chance and then returns for a double with Dowling. They take the stage alone at the finish, walking to the rear as the picture screen is dropped and this fades into the talker. At the Paramount the title sheet and credits were cut to make the stage-screen blend more natural.

Miss Dooley does her baby bit for the unit's best specialty. Others are in a ballroom waltz, exceptional, by Gomez and Winona; toe dance by Helen Dennison, and one chorus by a redhead, Dorothy Dare. Bines' ballet of 16 girls does the ensemble work, and an unbilled male quartet contributes a vocal background.

Once in the garden the presentation is routine by nature and talent.

Crawford at the organ and Rubinoff in the pit, latter conducting an arrangement of Friml's melodies, get their usual, which is more than the stage and screen depts. grab this week. *Bige.*

STANLEY

Pittsburgh, July 31.

With only three more Publix shows to play this site, Stanley is already preparing to produce its own presentations, lining up a chorus and even monkeying around with current units to get some ideas. House, however, hasn't let down any with the last of the Publix units, still dressing and building them with spot bookings.

This week it's Johnny Perkins, the rotund comedian, who has been held over for a second week. That's unusual—single being retained in a local presentation house—but Perkins justifies it by the manner in which he gets across. He's the first comedian ever to stick it out a fortnight at the Stanley. Works gags with Dick Powell, the m.c.; does blackouts, has his own singing-talking specialty, and mob here ate up everything. Johnny formerly got a newspaper panning here because of dirt in his act, but he's reformed, everything's clean and the boys are for him now.

Chorus opening led by the Wheeler Twins, unannounced, followed by Kelo Brothers, over big with their breakneck dancing with Art Frank's idea as an a.k. going in for the jazz stuff being utilized here and to good advantage. Powell than takes an opportunity to plug Cab Calloway, current at WB's Harlem deluxer, the Enright, with "Minnie the Moocher," bringing in Calloway's name and his spot on several occasions, and follows this by megging "Shine On, Harvest Moon," which Ruth Etting has put in the hit class again. First time Powell has used a meg now in some time, although it first brought him his local popularity. He should do it oftener; that voice of his sounds like a million bucks coming through one of those studded cones.

The Brightons, with their trick of making portraits from rags, over nicely for a novelty act, with Willie Solar coming on to land solid with his song cycle. Solar still has that something that keeps him going from year to year while others of his day are dropping by the wayside, and mob ate up everything this afternoon.

Wheeler Twins, graceful and easy to look upon, did a number that brought the chorus on in a swell novelty that got a hand. Has line girls as cows, half of them front legs and half hind legs, and although those flying pigeons may have been a bit out of place, still and all nobody seemed to mind. Perkins followed with his own specialty, having been on three or four times previously, with line on again for finale.

Bernie Armstrong's organlog a novel idea, introducing with slides radio stars and their signature songs, also giving time to expect each of them on the air. Dave Broudy had only a short overture prelude to the newsreel, plugging score of "Smiling Lieutenant," due at the Warner soon, with picture "Public Defender" (RKO).

Biz opening show capacity downstairs. *Cohen.*

LOEW'S STATE, L. A.

Los Angeles, July 29.

Fanchon & Marco's "Stars of Yesterday" Idea is built around "Corinne's Stars of Yesterday," which recently completed an RKO route in the east, and as a novelty will please. Tom Kelly, Irish comic; George Harrison, tap dancer; Alexander and Evalyn, ball bouncers; Freddie Ford, yodeler, and Sylvia and Joyce, femme tap team of youngsters, were added here to build up the unit. With exception of the latter team, all over the three-score-and-ten allotment.

Those brought from the east are Corinne, Hank Brown, monologist and m.c.; Hi Tom Ward, singer; Dan Barrett, clog dancer; Bert Jordon, eccentric dancer, and May Hoey, singer. Standouts are Brown's m.c'ing and May Hoey's singing. Latter stopped the show.

Age announcements of over 70 for each of the performers assures applause. Some players admit to a little less than 70, but for the m.c. that's their age.

All are reminiscent of show business of two decades past. Brown and Miss Hoey have the most modern delivery. But that is a small matter when the audience is looking at a flock of gray hairs.

Sylvia and Joyce, introduced as Tom Kelly's granddaughters, start an Irish jig that ends as snake hips. Kids are injected for their youthfulness and offer plenty of contrast.

Unit was staged by Fanchon. With exception of the finale, when all the oldtimers do a cakewalk, rest of the staging consists of entrances and exits.

Lou Kosloff and his band are on the stage, but just furnish the music.

"Hush Money" (Metro) and Hearst news take care of the picture end. Business away off for the first evening performance Wednesday. Heat still here, unusual as it may be. *Call.*

NEWSREELS

Embassy

Well-balanced program and only that. Foreign clips are cut to one-half of the number during the past two weeks and the program here is beginning to look American once more.

A Boy Scout taller than Carnera and a new kind of screeching contest, plus Al Smith mastering the ceremonies at a grandchildren lawn fete, all have laughs.

That contest is one of the biggest funster clips ever incorporated in a newsreel. Ohio mothers compete with each other in sounding the backdoor call to little Willie or Al. They're all sopranos, according to the recording. Not a basso in the village. So funny that before it is half over audience is literally howling with them. In the sticks it's called hog calling.

To play up the heat Fox dives into its vaults and blends together some shots that have been seen several times before. New York at night is one. This time the melting impression is affected. Coney Island crowd bullseye and slow motion of street crowds also worked in.

The gangster-child orgy is well covered. Seven slug holes through a baby carriage, the baring of a shoulder wound by the girl who was wheeling it, the streaming of youngsters into the dead boy's tenement, and last a discussion of the case by two policement on the 107th street beat.

An impressive clip is that of a manless destroyer being guided by radio in San Diego harbor. A plug for those week-end cruises is the purport of another clip. Old auto derby in the middle west and another cowboy rodeo in Wyoming provide plenty of smashes.

Translux

Pathe capitalizes the 107th street child killing in its gangster crusade. While it does not go in for the detail which some of the other reels feature it covers the situation and follows it up with talks from a representative of the National Crime Commission and Senator Copeland, both of whom urge prevention of firearms sales. Another sequence takes in captured rods in Chicago.

The Rooster reel is going in for as many departments as some trade papers. With the down-with-the-gangster division now assured, according to the silent titles, to remain on the Translux screen until gunmen are no more, another slant titled "What Are Modern Women Doing Now?" debuted this week. Latter takes in women athletes and Red deportees as well. Third department, running for some weeks now is "Who's Who on Broadway." This time it interviews Schawb and Mandel in their suspenders on the outlook for show business.

Universal continues to go to out of the way places and use ingenuity in gathering material that is seldom discovered by the other reels. A shoe-wearing duck, Kansas Judge getting a bushel of wheat as marriage fee, Massachusetts house and furniture made entirely of old newspapers, infants being identified in a Brooklyn hospital through the branding system—are just a few.

Fall's ride to jail and the gate clanging was another exclusive which Universal had Saturday.

The world's largest boy scout, a lad down in Atlanta is an interesting freak on the screen.

The Pittsburgh fire in the home for aged apparently got underway and was finished too soon for any of the reels to view the flames. Shots of the institution before and after, with lengthy titles.

Any time the weather is hot editors can dig into the vaults for one or 50 shots of Coney Island. There seems to be clips of this order used about every other week at the Luxer. *Waly.*

CAPITOL, N. Y.

New York, July 31.

There's talent to be looked over in the current "Variety Revue" which isn't listed in the files. Gordon, Reed and King, trio of male dancers, who interpolate with clarinet and guitar, cover a multitude of steps in speed and style and over here despite hot weather and an unwillingness by customers to applaud, over big. Miles and Kover, adagio pair, fit the production with the only aesthetic grace in the show that's built entirely around a Harlemaniacal development, the "bump" or moocher dance. In addition Jack Reid, tenor, and Rudy Mason, a wiggler. That show is standard Capitol variety and built for femme interest.

The women get their kick out of Jerry Coe's wiggling, and the feminine titters could be audibly heard as this slight statured banjoist withdrew his instrument and slow motioned a mooch with a variety of hip bumps. With all, there's the usual Capitol color which runs to a gaudy strain, but evidently always the lure here that way. Which offers the query is art what or maybe?

The show is light on humor, but this end is made up by the feature, "Politics" (M-G), a Dressler-Moran carousal. Settings attempted are mostly curtain stuff, helped or intensified by lighting that makes the coloring heavy but still atmospheric. It's Harlem style whether intended or no. Hangings are all cloth, even unto the woodland scene for the finale, where the Chester Hale girls close in some strange Indian costumes in a dance number that's hard to figure for any type entertainment.

Into that woodland scene comes Miles and Kover, doing graceful adagio with the male in Arab pants. That makes it quite a hodge podge of costumes style and setting for a closer. Hale girls are weak throughout, except in the mooch number, where they do one of those "Hallelujah" movements in sexy costumes showing partly stripped thighs, as Jack Reid tenors the mooch song.

The action here is on rotary, girls dancing, Reid singing, and Rudy Mason and Martha Foy doing a duet mooch on an upper platform, each blackening out as the other begins to silhouette the particular performers only when performing. All are good, and Miss Foy doing top notch in the wiggle. She's from the line, according to info, as is Violet Lundberg, who also assists in that number. That may indicate potential talent in the line that the girls as a group don't prove when routining. Their routines are not new and mostly without punch, except in the mooch number, where they take the right half of the stage in full.

To round out the mooch concentration, Jerry Coe, lately with F. & M., does his regular guitar song and wiggle for a strike. Coe wins heav-

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STATE

(Continued from page 33)

Dornella closed. This Dornella gal is red hot in an Oriental acro routine. It was the big punch to the act. The girls play okay and go for singing on the side. Setting is neat and costumes too, but the band directing by Miriam became tiresome. Change of pace in style might help her somewhat. As is it's a series of nervous convulsions.

Earl.

KENMORE, B'KLYN

(RKO UNIT)

Very inferior four-act intact, almost without motion and so long in the face of its intrinsic entertainment value that it is padded beyond reason. Max Gordon is the producer of the show for RKO, but if RKO sends this one on the road the squawks are going to be legion unless drastic changes are made.

Not a single strong act in the four. Brems, Fitz and Murphy Brothers, male quartet long around, is the nearest approach. But even this works as though it was in a bog, surrounded by a lot of something that pulls it down.

Show runs two hours and one minute; too long for any four or even five-acter, that meaning an average, if acts worked that way, of a half hour each.

An Albertina Rasch group of girls (10) open, staying 14 minutes. Gordon has attempted to lend the picture-house touch to the unit throughout, shoving the Rasch girls through a variegated routine, with a toe dancer stepping out for a single among other things.

Dorothy and Helen Blossom are on second, working in one. An Oriental and later a Gypsy touch is given the act in an attempt to build it up, but on the whole turn is slow and showing here to less advantage than the Blossoms have elsewhere.

Brem, Fitz and Murphys, opening with some harmony work that is good, turning to cop stuff and clowning. They go off weakly after 16 minutes, returning along with others for the afterpiece flash, "New York to Paris."

Running time of the extravaganza is 79 minutes. It several times threatens to end, only to turn to something else for padding. At first it's a skyscraper set, with the Paramount building getting the big break through a faithful reproduction. Cop member of the three-act and girls trot out a number in an effort to get going, something the afterpiece or any of the rest never seems to do.

After a blackout, it's a set of the interior of a zep with bad cloud effects to indicate motion. A dance single is worked in here, followed by doubles, trios, etc., before the cue arrives to ring in the ensemble. It's all very slow and tedious. A burlesque dining scene, which looks like it might mean the finish, is followed by a quartet ballad, also threatening the windup, but that, in turn, is followed by something else, bringing on three girls for a song. That finally without effect leads to the direct finale.

There is little talent in the unit, or it's been forced out of sight through the staging, the length of the show and the routining. A poorer four-act show probably never played the RKO houses at any time.

Char.

JEFFERSON

Vaude with plenty of hoke and the older the easier pushover at the Jefferson. Feature, "The Common Law" (RKO-Pathe), just what the people down that 14th street way wanted, for the house sold out early. One of biggest mats Saturday of the present summer.

Crandall's Brazilian circus opened. Old-time circus horses and a little dash of equilibristic work slowed the show at the start, although the mechanic comedy, riding by the boys got a lot of laughs.

Not much for the Lang and Lawley combo of two men; two oldtimers judging from their appearance. The talk smacks of the overnight slung-together brand. They got their best returns on singing a topical ballad at the finish.

Jimmy Duffy and Patricia Callahan did fairly well, but the turn seemed to be running shy a cylinder or two. Duffy's present turn is not worthy of his best efforts. He could become more intimate in his running talk as the announcer and get away from the indifferent style now displayed.

Jack Usher and that married life views he and his company presented scored the first big laughing hit of the show. Usher started fast and finished his comedy efforts just as speedily.

Williams and Delaney are doing their familiar comedy turn with the oldtime song and dance bit their standby.

Anita Case stopped the flow on hoke; she's a pleasing singer with appearance. Her Helen Morgan imitation didn't mean a thing here, but it may be an alibi for Miss Case diversifying her routine. Lander Bros. have dropped their femme background, which did specialties in the former "Palm Beach Nights" and have embellished some of their old gag crossfire to the best laughs returns they ever got. One woman, Miss Ambrose, is used to help put over a comedy bit.

Lestra Lamont and his crepe paper fashion show closed the bill. Six girls wear the duds. A tapping team, man and woman, and a femme acrobatic dancer did some splendid work; all worthy assets to this act which relies on Lamont's female impersonation and the paper clothes.

For a hoke show without a name the Jeff took this one to its heart.

Mark.

CAPITOL, N. Y.

(Continued from page 34)

ily with his slow motion wiggle that brought rippling tickles from feminine customers.

Even the Gordon, Reed and King boys with their variety of taps and soft shoe stuff have the wiggly movements, so that the producers obviously attempted to carry out the mooch theme in full, but failed on an appropriate title. Girls as usual open.

This unit originally was scheduled for 38 minutes, but ran to around 33 when caught, indicating somewhere it may have been cut and apparently wisely after anybody catches those Hale girls in that offside finale.

Capitol has good support in Yascha Bunchuk, who is a distinct fav here, as he leads the pit band through an overture. Bunchuk knows his Capitol audience values and works them handsomely. The pit, by the way, sticks right there and no m.c. current to make the Capitol show look different currently and likely less costly besides. Looks like it might be needed, however. New talent gets no kind of break under this present system as being unknown even to the files, and that talent is good. Coe is the only one serving of previous memory and able to withstand no stage identification.

The show ran 131 minutes, 10 minutes under the originally scheduled running time. Included the Hearst reel, three or four minutes of trailer stuff, besides a Metro short, "Whippet Racing," that offered several laughs. Long enough and okay rounded out as a whole for the warm weather current.

Shan.

DENVER

Denver, July 30.

Overture this week is in celebration of the state's 55th birthday. It consisted of two compositions by local authors. The first, "In the Shadow of the Rockies," is by Blanche M. Tice, which is an interpretative piece, going from one type of music to another. Color was added with a six-shooter fired by the drummer. Indian music and war yells are used. The other is "Hail, Colorado," by Dr. Russell J. Brown. Words were sung to both songs by a small chorus. The backdrop was a beautiful mountain painting.

The stage show, Fanchon & Marco's "3 Big Figures" Idea, is an entertaining revue of girls who can dance and sing and vaude mixed in. Five Jansleys featured. They give the audience a few minutes of breath-taking tumbling, the two heavies flipping the three lightweights over and under each other and round and round till you are dizzy watching them. Good act and stopped show.

Louis Barrison danced on stilts—and only fell once—but everyone looked for him to fall a dozen times. With about four feet of stilts he went through dances that were difficult and fast and received a great big hand, but was too tired to give an encore.

The lineup (16) had colorful colored pajamas and brassiere costumes for the first routine, oldfashioned clothes for the second and fairy drapes for the third and finale. A lively lot of dancers and good singers.

Haline Frances announced the show and entertained with a drunk impersonation. She also opened the show with a little chatter on how "The Peanut Vendor" came to be written and how the whistle came to be on popcorn wagons.

Milt Franklyn, m.c., played an adaption of "Poet and Peasant" and "St. Louis Blues" on his guitar, recited a hot weather poem, and the audience wanted more. He is going over with the local fans in nice shape—and they want more of his offerings each week.

Muriel Gardner danced acrobatically and Harold Stevens sang.

The finale was worked into suddenly—the line forming a circle and giving a ring-around-the-rosy dance, while in the center one of the heavy Jansleys juggled two of the youngsters on a tecter-totter. A very good windup.

"Politics" is the feature and the lobby was overflowing onto the sidewalk at the end of the first show.

ORIENTAL, CHICAGO

Chicago, July 31.

With the name headliner drawing down the big end of the budget, there was little left to distribute among the rest of the show. It's to the producer's and booker's credit that they were able to skillfully balance the presentation with a pair of deft acts and a solid production display.

Half of the presentation time was sustained from the opening by an adagio team, added to the regular house stage staff, including the m.c., Frank Wilson, and the chorus gals. Chorus line contributes three satisfying routines, with Ainsley Lambert in his best stride.

Wilson had an early spot in which to warble, once for himself, and the second time to bring on the chorus. In Wilson's first effort he drew an encore, but showed poor judgment in repeating the chorus of the same song.

Raye, Ellis and LaRue were the dance trio, with two sections, ballroom and adagio. Both bits are handled to surefire results. Alice White (New Acts), of pictures, is the billing above the presentation title, "Close-Ups." Miss White was nervous for her first peek at an audience in person, but even so was strong enough for this large house with her song and dance. She got away with it on her nerve.

Franklin and D'Mour to solid wallops wiith their houghhouse tumbling and straight acrobatics.

Business unusually good first show.

"Newly Rich" (Par) originally labeled "Forbidden Adventure," feature.

PARAMOUNT, L. A.

Los Angeles, July 30.

Packiin' 'em in at 25-35 during the day and starving at night, at this house and elsewhere downtown, should briing about some radical changes in downtown theatre operation. If this keeps up they should certainly tilt the mats and reduce the nights, as nobody comes downtown after dinner any more it seems. But the shoppers, business floaters, etc., at least give Broadway and Hill from 5th to 10 streets some semblance of theatrical life during business hours.

With the temperature what it is and refrigerated theatres actually a boon in more than one way, the cooling privilege alone would attract the fagged-out tropical sojourners in this southern California. The refrigerated thing may not mean so much at night, but it's probably no small attraction these hot middays.

The Par brags about its 25c (up to one p.m.) and 35c mats and then camouflages things by plugging a 40c price as the balcony admish.

House again has a good stage show, with "Murder by the Clock" (Par) as the feature, and likely to do trade despite its paucity of box-office lodestone in the cast.

Not the least of the stage portion is Oscar Baum's clever overture, "Impressions of the 'St. Louis Blues'," opening the handy indigo classic a la Verde, then Victor Herbert and finaleing as Gershwin might have orchestrated it. Vivian Fay is solo ballerina in the production overture, further fortified by the regular chorus. Some good staging and lighting was evidenced.

Par's newsreel next slipped in two strenuous plugs for the Europa as the ultra vessel of the North German Lloyd, once in the opening announcements and then by Schmeling, who was the news subject. Some of the Par newsreel bunch should frank their way across on the strength of these plugs. Der Schmeling also sounded as if he annieoakleyed.

Jack Holland and June Knight, holding over, were again prominent with their song and dance in the "Garden of Youth" presentation, although not quite as flashily as in last week's "Limehouse" show. Dave White and Ruth Stanley 50-50'd with them on comedy stuff. Dave is of the Sammy White-Eva Puck family and also an effective stepper. They have a corking hillbilly trio with them, all youngsters, with the kid fiddler especially oke. Bud Durham handled a dog act in good style and Marietta's specialty clicked. There were other trimmings, such as the vocalist with the megaphone in the pit who did his bit pleasantly and a Fleischer Talkartoon.

The Par repeats the cast of its feature before and after, a good idea for cast identification, and also a chaser for the impatient squatters who think that another exhibition of the same feature follows immediately.

Abel.

Boswells in Vaude

Boswell Sisters, radio harmonists, have been booked in RKO vaude by Harry Romm.

They debut this week.

Frank Walters (formerly of Bowers, Crocker and Walters) has the lunch counter concession in the N.V.A. club.

Going Hollywood

Soviet's Am. Bar

(Continued from page 1)

cents, and a million Russian rubles couldn't buy one 35c. drink. The collection of foreign currency—if you want to know the low-down—is the only reason why this concession to infidel foreigners has been made.

The chief attraction of the place, aside from the bar, is a Gypsy chorus of 31 persons, with the most famous of Gypsy leaders, M. Poliakoff. They wear their gayest costumes, sing the traditional romances and dance their dizzy folk dances. For about two years Gypsy singing has been under a cloud. It is looked upon by Communists as unworthy of their new land and harmful to national morale. On this capitalist island, however, they are allowed to sing and dance with impunity and even paid to do so.

Fish Under Lights

The other attractions are a jazz band with canary colored jackets and classic violinists. Aside from their rhythm they're good. Besides a swimming pool for fish. It is in the exact center of the floor—a shallow basin in which native fish bask in the electric lights. For Moscow this is swank and how.

Night life has picked up generally. There still isn't enough of it to take care of a good boatload of Americans, but at any rate more than last year. The Hotel Savoy restaurant has a much better jazz outfit, conducted by young Sfasman (who is another George Gershwin or Irving Berlin, only his folks forgot to emigrate). Its three rooms are separated by potted plants. In the first room, in which the band is located, are foreigners who must pay in foreign currency. The last room is for Russians, at prices several times higher but payable in rubles. In between is a room for mixed Russian and foreign company.

The Russian beer cellars, too, have been dolled up a little in recent months. For correspondents and others of low caste they offer a worthy retreat from life's troubles. A few have music, but you don't have to listen.

Nothing of all this though compares with the aforementioned Metropole bar and restaurant. The only thing that lacks so far is customers.

Congeniality

(Continued from page 30)

'cause his wife likes to sleep late and she don't want to eat breakfast alone, so he just sleeps, too, and they get up about matinee time, so the golf is out.

The woman is the big act; you know the straight man's wife, she's the Scientist and was talkin' to the single guy's wife and said that she didn't know why she should sleep so late and miss God's sunshine, and the gal comes right back at her and sez "God made the night, too, and it would be a dirty trick not to use it." Not a bad crack for a T. W. We call her T. W.—traveling wife.

Lonesome Girl

You know that gal in the big act I wrote you about that was makin' the play for me? I took her out the other night to have some beer, not that it's gonna go any further or I give myself up, but the poor kid's lonesome and she ain't speakin' to anybody in her act, so I took pity on her and took her out. She ain't a bad scout, at that. And can she drink? Boy, after about the tenth beer I wondered who did her plumbing. She offered to split the check, but even though I'm tryin' to save dough I didn't wanna look cheap, so I paid it. But from now on if she wants to go out she will have to pay her own way.

I ain't saved any dough yet, 'cause somethin' always comes up when I got the grouch bag fillin' up. I had to get a new pair of McAnns 'cause my shoes looked lousy. And I had a chance to buy a swell suit wholesale from a guy I met in the lobby of my hotel. He is a clothing salesman and liked my act, so he gave it to me for 30 bucks, and he says it sells in the stores for around 60. The straight man in the last act sez I got stuck, but he don't know nothin'. He's one of them wise guys; every time anyone talks about anythin' he chips in that an uncle or some relative is in that business and he knows the insides about it. He gives me a pain. I don't think he and me are gonna mix good. I'm just waitin' for a spot to have him told.

Well, Charlie, let me know how your new act is coming along. Vaudeville is kinda opening up, and you ought to cop a route. Best to the Mrs. sez Your, pal,

Bob.

(Continued from page 1)

because they match the color scheme.

Selective Memories

There are those who can only remember from the dead, dear days of the theeter and the drayhmah, and the others who remember the theeayeter, Sam Scribner and Gus Sun.

In other words, when one has gone Hollywood one will make sure to drag out the butler and bawl him in front of everybody for fear he was overlooked; or, for no reason, you will casually bring up that you had to fire the second cook and as a result your tum-tum is upset; for, you will talk of "nuances" in almost anything; or, to make sure you've gone Hollywood you will invite people over to dinner, then act preoccupied and disinterested, but mayhaps talk a bit lewdly and give the girls a shock with devilishness.

Or load up your dinner table with all sorts of dew-dabs and gags and a mess of forks, to confuse and impress.

Bigshot Favoritism

Or ignore all your other guests and get chummy with whoever is the head-man of that gathering, refusing to be democratic with People Who Don't' Amount to So Much. And, of course, at all public gatherings flit hither and yon, greeting this one, gagging with that one, but don't "see" people who are too ordinary. It's always sure-fire to pinch a pretty wench's cheek a bit or slap some Big Shot familiarly and as boisterously as the circumstances permit. All this proves conclusively that You Belong.

And don't fail to take up some hobby passionately. Your intensive application to that hobby will permit authoritative discussion about something besides pictures, even though nobody cares, and eventually you all get 'round to dishing the gossip of the picture colony.

Mufti for Legit

If it's a toss-up about "dressing" for some semi-formal public function such as a hotel dansant or fight or the wrestling matches, by all means dress. It distinguishes you. Of course always do so for picture "premeers." Be magnanimous about also dolling up for the legitimate, even though those yessers who don't dare not to dress-up for a picture opening have no qualms about going in mufti to the drama.

And, bandy the Big Names of the Industry about casually.

Bridge is so common, so slip in a little chit-chat about backgammon and badminton.

Malibu is too near so talk exclusively about Santa Barbara and Carmel. Also your tailor, couturier, masseuse, scalp specialist, favorite headwaiter, imported cigarets and the sophisticated periodicals lend tone.

Forget the past, forget the folks, forget the home town or forget the east and even forget Hollywood, but never forget that you may yet be what you think you are, and that's Gone Hollywood.

NEW ACTS

Rodriguez, Lila and Cordoba Sisters.

George Morton (Kramer & Morton) with a femme partner.

Frank Donia (Donia and Clark) and Stella McNeill.

Irwin (Murray and Irwin) and Ditson.

McManus (McManus and Hickey) and Quinn.

George Fisher Co. (3).

"Hot Harlem," colored (6).

"Sunkist," Eddie Nelson with new partner, leaving his wife in California.

Redmond Wells with new partner, his wife retiring professionally.

Variety Bills

NEXT WEEK (AUG. 8)
THIS WEEK (AUG. 1)

Numerals in connection with bills below ind.cate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (8)
Fifi Dorsay
(Others to fill)
(1)
Arthur Petley
Morgan & Stone
Lew Pollock
Wm Gaxton Co
Lyda Roberti
Kate Smith
Lou Holtz
Cunningham & C
2d half (12-14)
Agemos
3 Ryans
Casper & O'Neil
Frank Dobson Co
Pat Lane Co
Joe Mendi
Irving Edwards Rv
2d half (5-7)
Arthur Ward
King & Burnett

SAILING SHORTLY
To open on the Continent
(Monte Carlo, Aug. 15)
GRACE DU FAYE
Placed by
LEDDY & SMITH

Chester
1st half (8-11)
5 Elgins
Geo McClellan
Shean & Cantor
Daly's Discoveries
2d half (12-14)
Swan Lucille & C
Maker & Redford
Harrington Sis
Herman Timberg
2d half (5-7)
Don Valerio
Will Aubrey
Gracella & Theo
Seed & Austin
Coliseum
1st half (8-11)
Hunter & Percival
(Three to fill)
2d half (12-14)
Carroll & Doree
Colleano Fam
(Two to fill)
2d half (5-7)
Deno & Rochelle
Coscia & Verdi
Joseph Regan
Koran
86th St.
1st half (8-11)
Krafts & Lester
Geo Broadhurst
Freddie Craig Jr
Primrose Seamon
3 Diamonds
Case Bros & Marie
Royal
1st half (8-11)
Cooper & Clifton
3 Ryans
Primrose Seamon
Frank Dobson Co
Chas McNally Co
Dara Costa Co
2d half (12-14)
Greenlee & Dayton
Tempest & D'ks'n
Pat Henning
Geo Andre Rev
2d half (5-7)
Gilbert Bros
K'fman & G'dman
Powers & Jarrett
Ethel Davis
Jack Pepper Co
Realm of Youth
BROOKLYN, N. Y.
Albee (8)
Melino & Davis
Neil Golden Orch
(Three to fill)

JACK WALDRON
and MISS HARRIETT
Headlining for Fanchon and Marco

Bob Albright
F & J Hubert
(Two to fill)
2d half (12-14)
Jerry Coe
(Three to fill)
2d half (5-7)
Bee & Ray Goman
Nat Renard Co
Bob Robison
Blue Rhythm Boys
Fordham
1st half (8-11)
Coscia & Verdi
White & Manning
(Two to fill)
2d half (12-14)
Bob Albright
Calif Collegians
(Two to fill)
2d half (5-7)
8 Hot Feet
Carroll & Doree
Shean & Cantor
Tiny Town Rev
Franklin
1st half (8-11)
Arthur Ward Co
Nell Jewell
Anthony & Rogers
Sally Rand Co
Barry & Whitledge
Stan Stanley
2d half (12-14)
3 Am Beauties
Jack Major
(1)
Wallace 2
Bob Bob & Bobby
Kitty Doner
Vic Oliver
Fifi Dorsay
Flushing
1st half (8-11)
Carroll & Doree
Calif Collegians
(Two to fill)
2d half (12-14)
Rod Sedley
(Three to fill)
2d half (5-7)
Sandy Lang Co
G & M Eline
White & Manning
Bob Albright Co
Kenmore
1st half (8-11)
Augus & Searle
Gus Van
Natacha Natova
(One to fill)
2d half (12-14)
Aussie & Czech
Dave Mallen
Eddie Carr
Gus Edwards Rev
2d half (5-7)
Roy & Maye Rev
Ruth Ford
Jim McDonald Co
Eddie Deas Co

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Heller & Reilly
Alex Carr Co
Abbott & Robey
Carl Freed Co
2d half (5-7)
Jeannette Mae
Lang & Lawley
Earle LaVere
Andre De Val
Pat Lane
Dave Mallin
Hippodrome (8)
Allison Sis
Earl Lavier
Walter Jennier & B
Mae Usher
Jed Dooley Co
8 Sons of Eli
Harrison & Elmo
Petite Rev
(1)
Gaines Bros
Jerome & Ryan
Chas McNally Co
Bernice & Emily
Mary Haynes
Willie Mauss
Joe Marks
Conrad's Pigeons
Jefferson
1st half (8-11)
J & M Mason
Gene Sheldon Co
Geo Prentiss
Chas Tobias
Pat Henning
Alex Carr Co
Bob Robison Co
Great Huber Co
2d half (5-7)
Agemos
Kohn & De Pinto
Irving Edwards
20th Century Rev
ATLANTA, GA.
Keith's (8)
Vardell Bros
Harry Fox
Small Bros & H
Evans & Mayer
(1)
J & B Cavanaugh
Kennedy Sis
Joe Termini
Al B White
BIRM'GH'M, ALA.
Keith's (8)
J & B Cavanaugh
Kennedy Sis
Joe Termini
Al B White
(1)
Jas Evans Co
Donovan Girls & B
Lew Hearn Co
Violet Carlson
BOSTON, MASS.
Keith's (8)
The LeRays
Gleason & Allen
J & K Spangler
Joseph Regan
Herb Williams
(1)
Larimer & Hudson
Hum & Strum
Joe Besser Co
Mae Usher
Dorothy Stone
BUFFALO, N. Y.
Hippodrome (8)
Lester Irving 3
Ada Brown
Dave Vine
Joe Herbert's Rev
Harry Langdon Co
(1)
4 Fantinos
Honey Boys
Carleton & Bellew
Blanche Sweet Co
Lee Lee Lee & Lee
CHICAGO, ILL.
Palace (8)
6 Galenos
Wills & Davis
Harriet Hoctor Co
Zelaya
Chas Ahearn Co
(1)
4 Kadex
Billy Farrell Co
Bessie Love Co
Howard Fine & H
Chinese Collegians
CINCINNATI, O.
Albee (8)
Mulroy McN & R
Anita Case
Lewis & Moore
Ed G Robinson
Bud Harris Co
(1)
6 Galenos
Wills & Davis
Harriet Hoctor Co
Zelaya
Chas Ahearn Co
CLEVELAND, O.
Palace (8)
4 Kadex
Billy Farrell Co
Bessie Love Co
Howard Fine & H
Chinese Collegians
(1)
Mann B'df'd & Van
Fortunella & Crill
Harry J Conley
Sid Marion Co
Nick Lucas
105th St. (8)
Jack LaVier
Ann Pritchard
Art Henry
Toto
(1)
Christensen Bros
Ray Hughes & P
Bernard & Henry
Joe Laurie Jr Co
C'D'R RAPIDS, IA.
Keith's
1st half (8-11)
4 Casting Stars
Haig Haig & Haig
Earl Faber Co
2d half (12-14)
June Purlans Co
Joe Wong & Fumi
Devito & Denny
2d half (5-7)
Paul Kirkland
Weinberg's Co
Healy & Cross
DAVENPORT, IA.
Keith's
1st half (8-11)
Paul Kirkland
Weinberg's Co
Healy & Cross
2d half (12-14)
Chas Carer
Reilly Kids
Earl Faber Co
2d half (5-7)
Nellie Arnaut Co
John Irving Fisher
Rin-Tin-Tin
DES MOINES, IA.
Keith's
1st half (8-11)
Reilly Kids
(Two to fill)
2d half (12-14)
Gordon's Dogs
Kellar Sis & Lynch
Wally Vernon Co
2d half (5-7)
4 Casting Stars
Joe Wong & Fumi
Earl Faber Co
KANS. CITY, MO.
Keith's (8)
Marion Wilkins
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
(1)
Betty Jane Cooper
Lathrop Bros
Medley & Duprey
Cardini
Chas Foy Co
LINCOLN, NEB.
Lyric (8)
Nellie Arnaut Co
(1)
Sammy Cohen
L'S ANG'L'S, CAL.
RKO Hillstreet (8)
8 Feet of Rhythm
Furman S & L
Pepito
Puck & White
(1)
Kafka Stanley & M
Talent & Merit
Miss Vanessi
Burns & Kissen
LOUISVILLE, KY.
Keith's (8)
Jungleland
Bartram & Saxton
Chesleigh & Gibbs
Frank Libuse
Muriel Kay Co
(1)
5 Jewels
Olive Faye
Bayes & Speck
Boyd Senter Co
Joe May & Dottie
Naro Lockford Co
MADISON, WIS.
Keith's
1st half (8-11)
Frank Richardson
Arnaut Bros
(One to fill)
2d half (12-14)
The Kitaros
Oliver Harris & A
Violet Carlson
2d half (5-7)
Gordon's Dogs
Keller Sis & Lynch
Wally Vernon Co
MILW'KEE, WIS.
Keith's (8)
Rhapsody in Silk
Ewing Eaton
Burns & Kay
Karyl Norman
Harry Burns
(1)
Hall & Ermine
Stanley 2
Eddie White
Ross & Bennett
Runaway 4
MINN'POLIS, WIS.
Keith's (8)
Stanley 2
Eddie White
Ross & Bennett
Runaway 4
(1)
Southern Gaieties
Leon Navarra
Henry Bergman Co
Hal Sherman
NEWARK, N. J.
Keith's (8)
Case Bros & Marie
Lander Bros
(Three to fill)
(1)
Bentell & Gould
Le Paul
Flo Lewis
Harry Delmar's Rv
N. ORLEANS, LA.
Keith's (8)
De Toregos
Sidney Page
Aunt Jemima
Michon Bros
(1)
Vardell Bros
Harry Fox
Small Bros & H
Evans & Mayer
OAKLAND, CAL.
Keith's (8)
Chaney & Fox
Paul Mall
Eddie Stanley
Y'gst'rs of Y'st'rd'y
(1)
8 Feet of Rhythm
Furman S & L
Pepito
Puck & White
OMAHA, NEB.
Keith's (8)
Robbins 3
Nash & Fately
Olsen & Johnson
(1)
Marion Wilkins
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
PATERSON, N. J.
Keith's
1st half (8-11)
Lassiter Bros
Tony Pagliacci
Nat Renard Co
Ryan & Noblett
Carl Freed Co
2d half (12-14)
Paddy Saunders
Kohn & Depinto
S S Malaria
B & E Newell
Al'x'nd'r Santos Rv
2d half (5-7)
Allison Sis
H & D Downing
Bert Spence Co
Tracey & Hay
PHILADELPHIA
Earle (8)
Gilbert Bros
Powers & Jarrett
Adalaide Hall Co
Joe Marks
(1)
Smith & Hart
Jack Major
Herman Timberg
PORTLAND, ORE.
Keith's (8)
Lewis & Altee
Crowell & Allan
Ben Blue
(1)
Edler & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
ROCHEST'R, N. Y.
Keith's (8)
Earl Jack & Betty
Fields & Bell
Roxy's Gang
Lewis & Ames
(1)
Jack LaVier
Ann Pritchard
Art Henry
Toto
ROCKFORD, ILL.
Palace
1st half (8-11)
Gordon's Dogs
Keller Sis & Lynch
Wally Vernon Co
2d half (12-14)
Frank Richardson
Arnaut Bros
2d half (5-7)
Chas Carer
Dora Early
Bob Hope Co
SALT LAKE, UT.
Liberty (8)
Wilson Kepple & B
Elmer Cleve
Wm Edmunds
Rae Samuels
(1)
Robbins 3
Nash & Fately
Olsen & Johnson
S'N F'RISCO, CAL.
Golden Gate (8)
Zelda Bros
Jack North
Annie Judy & Zeke
Ann Codee
(1)
Lewis & Altee
Crowell & Allen
Ben Blue
TOLEDO, O.
Rivoli (8)
F & E Monroe
Hibbitt & Hartman
Jerome Mann
Anatole's Co
(1)
Rhapsody in Silk
Birnes & Kaye
Karyl Norman
Harry Burns Co
TORONTO, CAN.
Hippodrome (8)
4 Fantinos
Honey Boys
Frank Conville
Burns & Allen
(1)
Chaney & Fox
Paul Mall
Eddie Stanley
Y'gst'rs of Y'st'rd'y
SC'HN'CT'DY, N.Y.
Keith's
1st half (8-11)
Agemos
Kohn & DePinto
Irving Edwards Rv
2d half (12-14)
3 Lordons
LePaul
Frank Melino
Otto Gray Co
2d half (5-7)
5 Elgins
Bertalino
Masters & Grace

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Mme Donatella
Roy Sedley Co
SEATTLE, WASH.
Keith's (8)
Lois Torres Co
Eddie Miller
M & A Skelly
P Rooney & Pat Jr
(1)
Lee Twins
Jack North
Annie Judy & Zeke
Ann Codee
SIOUX CITY, IA.
Keith's (8)
June Purlans Co
Joe Wong & Fumi
Devito & Denny
ST. LOUIS, MO.
Keith's (8)
Betty Jane Cooper
Lathrop Bros
Cardini
Louise Neville
Groody & Fleeson
Charlie Foy Co
(1)
Gaudsmith Bros
Carleton & Bellew
Blanche Sweet Co
Lee Lee Lee & Lee
(1)
Diaz & Powers
O'Brien & Hewitt
Clifford & Marion
B & B Dodge
Berkes & Wallace
VANCOUV'R, B. C.
Keith's (8)
Geo Tapps Rev
John Steel
Harlemania
Stuart & Lash
Afterpiece
(1)
Lois Torres Co
Eddie Miller
M & A Skelly
P Rooney & Pat Jr
YONKERS, N. Y.
Keith's
1st half (8-11)
T & B Walters
Jack Major

The CHRISTENSEN'S
"One of the most entertaining and interesting dance specialties seen on Palace stage in some weeks."—Rochester "Times-Union."
Booked Solid R-K-O

Jack Sidney
Bobby Pinkus Co
Ed G Robinson
ST. PAUL, MINN.
Keith's (8)
Southern Gaieties
Leon Navarra
Henry Bergman Co
Hal Sherman
(1)
The Duponts
Morton & Chandler
Arnaut Bros
Frank Richardson
SYRACUSE, N. Y.
Keith's (8)
Don Valerio
Will Aubrey
Gracelle & Theo
Seed & Austin
(1)
Earl Jack & Betty
Fields & Bell
Roxy's Gang
Lewis & Ames
TACOMA, WASH.
Keith's (8)
Lee Twins
June Carr Co
Pat Lane Co
Geo Andree Rev
2d half (12-14)
Stan Stanley
Chas Tobias Co
Chic Haines Co
Ray & Harrison
India Fantasies
2d half (5-7)
Lassiter Bros
Hizi Koyke
Harrison & Elmo
Barry & Whitledge
Daro Costo Co
YOUNGSTOWN, O.
Keith's (8)
Mann B'df'd & Van
Fortunella & Cirill
Sid Marion
Nick Lucas
(1)
6 Belfords
Ada Brown Co
Dave Vine
Ledova Co
Kramer & Boyle

Loew

NEW YORK CITY
Boulevard
1st half (8-11)
Donals Sis
Sunshine 3
Fred Weber Co
R Rogers Co
Elbey & Reese Rev
2nd half (12-14)
Ted & Teddy
Mae Francis
Moore-McD'ald, K'r
Mills-Kirk & Mart'
Caits Bros
Casa-Lehn Co
Webb-Douglas Co
E Zardo & Zardo's
Pitkin
1st half (8-11)
Bob & L Gilette
Mme Pompadour
Moore-McD'ald, K'r
Harry Hines
BGrice & Brickto's
2nd half (12-14)
N T G's Rev

HARRY SAVOY
OWES HIS SUCCESS
TO OVALTINE

Hot Harlem
Orpheum
1st half (8-11)
N T G's Rev
2nd half (12-14)
Al Libby Co
Shaw & Brunet
C McNally Co
Stone & Lee
Bobbie Grice Co
Paradise (8)
D Harris & Frankie
Ethel Rhea
P Sydell & Spotty
Jones & Hull
State (8)
Parker-Babb Orch
Frances Shelley
Trado Twins
Jack Osterman
Kikutas Japs
(One to fill)
BROOKLYN, N. Y.
46th St.
1st half (8-11)
Ted & Teddy
Jean Cook Co
Spence-Doris & C'e
Christy & Nelson
Valencia (8)
3 Queens
(To fill)
ASTORIA, L. I.
Triboro
1st half (8-11)
Mazzola 3
Russell & Marconi
Johnny Barry Co
Carney & Jean
Rosette & Luttman
2nd half (12-14)
B & L Gilette
Makarenko 3
Morris & Evans
Lou Kaye Co
Meyers-Lubow & R'
BALTIMORE, MD.
Loew's (8)
Alan Rogers
Chilton & Thomas
Milo
BAY RIDGE, L. I.
Loew's
1st half (8-11)
Al Libby Co
Thompson & Kemp
Jim Page Co
Mills-Kirk & Mart'

JEROME MANN
A terrific hit in Cleveland this week stopping every show.
Week Aug. 8—RKO Rivoli, Toledo, Ohio.
Dir.: Bernard Burke—Jack Curtis Office

B & R Goman Rev
2nd half (12-14)
Pelle & Cole
4 Bon Bons
Nat Renard
Milton Berle
(One to fill)
Gates Ave.
1st half (8-11)
Jack & Jerry
Mae Francis
Drug Store Cowb's
Earl La Vere
Les Ghezzis
2nd half (12-14)
Wilton Sis
Christy & Nelson
Morris & C'pbell Co
(Two to fill)
Metropolitan (8)
4 Petleys
C Ayres Co
2nd half (12-14)
3 St John Bros
Jean Cook Co
Werner-Page & W'r
Ryan & Noblette
B & R Goman Rev
BOSTON, MASS.
Loew's (8)
Campbell & Brady
Tyler Mason
Francis & Wally
Jones & Rea
Carl Shaw Co
BUFFALO, N. Y.
Loew's (8)
Waring's Penna's
CLEVELAND, O.
Granada (8)
Dave Schooler
3 Swifts

Picture Theatres

NEW YORK CITY
Capitol (31)
"Variety Rev"
Gordon Reed & K
Jerry Coe
Miles & Kover
Jack Reid
Rudy Mason
Hale Co
"Politics"
Paramount (31)
'Gr'd St to B'way'
Eddie Dowling
Ray Dooley
Gomez & Winona
Sylvia Froos
Dorothy Dare
Helen Dennison
Little Larry
Bines Tr
Roxy (31)
Patricia Bowman
Herb Williams
Doris Ewing
Harry Long
Arthur La Fleur
Nicholas Daks
Carey Booth
Beth Pitt
Basil Whitefield
Jack Weeple
Jack Resnikoff
"Transatlantic"
CHICAGO, ILL.
Chicago (7)
"Pastels"
Allen & Canfield
Limb'rl'gs Edwards
Duke Art
Mildred Perlee
Frank Hopkinson
Sunkist Beauties"
"Transatlantic"
Oriental (7)
"Masterpieces"
F Masters Bd
Bobby Gilbert
Joseph Griffin
Dorothy & Y'w J'ts
Morgan Ramblers
"Night Nurse"
Paradise (7)
"Songs on Parade"
Mark Fisher Bd
Stan Kavanaugh
Bob Stickney
Lillian Dawson
Ewing Eaton
Lambert Ballet
"Politics"
Tivoli (7)
"Personalities"
James Hall Bd
Joe Penner
Gertrude Neissen
Heit Casey & K
Lambert Ballet
"Politics"
Uptown (7)
"Closeups"
Al Kvale Bd
Frank Wilson
Franklyn D'Amore
Rae Ellis & Larue
Lambert Ballet
"Politics"
BOSTON, MASS.
Metropolitan (7)
H Heidt Co
BROOKLYN, N. Y.
Paramount (7)
"Fantasy in Blue"
Hap Hazzard
Young China
E Eddingbone Co
Ruth Petty
Bines Tr
BUFFALO, N. Y.
Hippodrome (31)
Blanche Sweet
Lee Lee Lee & Lee
"Black Camel"
Shea's (7)
"Good T' Charlie"
Don Barclay
Audrey Wykoff
Senorita Carita
Van Cello
Sidney Stone
Bines Tr
(31)
"Little Rev"
Nan Halperin
4 Mullen Sis
Chester Hale Co
CLEVELAND, O.
State (31)
Waring's Penns
Tonita Evalyn & M
'The Great Lover'
DETROIT, MICH.
Fisher (31)
"Sea Breezes"
Bob Nolan
"Son of India"
Fox (31)
N E W S
Jack Waldron
Miss Hariett
"Mad Moment"
Michigan (7)
"On Ze Boulevard"
Eddie Bruce
Rodion Dancers
Sammy Teddy & R'
Morris Lloyd
Nita Carroll
(31)
"Monkey Shines"
F Adaire Co
La Belle Pola
Lillian Dawson
Noreen James
Kaufman Co
JERSEY CY., N. J.
Stanley (7)
"Petite Frolics"
Marty May
Jean Carroll
Maria Samson
5 Hot Shots
Dalta Denny
Canadian Rockets
(31)
"1 Arabian Night"
Norman Frescott
Ashley Page
Atlas, Lamarr & B'
King Sis
Foster Co
PHILA'PHIA, PA.
Mastbaum (7)
"1 Arabian Night"
Norman Frescott
Ashley Page
Atlas, LaMarr & B'
King Sis
Foster Co
(31)
"Roof Top Revels"
B Carney & Jean
La Salle & Mack
Tiffany 2
Dare Ens
PITTSBURGH, PA.
Enright (31)
Cab Calloway Orch
"Arizona"
Penn (31)
"Exit Smiling"
Bert Frohman
Novello Bros
Kaye & Sayre
June Worth
"Politics"
Stanley (7)
"Little Rev"
Nan Halperin
4 Mullen Sis
Chester Hale Co
(31)
"Orange Follies"
Sam Hearn
Kelo Bros
Wheeler Bros
Bines Tr
TORONTO, CAN.
Imperial (7)
"Rio Rosa"
Bert Gordon
Vera Kingston
T're, Enrica & N'le
Wilfred Du Bois
(31)
"Good T' Charlie"
Don Barclay
Audrey Wykoff
Senorita Carita
Van Cello
Sidney Stone
Bines Tr
PROVID'NCE, R. I.
Fay's (31)
8 Sons of Eli
Jack Flynn Co
Norman Leslie
Jerome & Gamble
Gannon & Perez
'Daddy Long Legs'

Fanchon & Marco

NEW YORK CITY
Academy
1st half (7-10)
"Pep" I
H'llywood Col'gians
Dorothy Crooker
Audubon
2d half (11-13)
H'llywood C'l'gians
Dorothy Crooker
Sunkist Ens
ATLANTA, GA.
Fox (7)
"Moroccan" I
Hadji Ali
Gayleene
Hassan's Co
James Gaylord
Sherry Louise
Gayl Bert & Daro
Ferdna
Eva Nightingale
Sunkist Ens
BRIDGEPORT, CT.
Fox Poli (7)
"Olympic Games" I
Paul Remos Co
Hal Haig
Francia
Sunny & Vina
Jean Rooney
Sunkist Ens
BROOKLYN, N. Y.
Fox (7)
"Mickey Mouse" I
Mickey Mouse
3 Rolling Stones
Toots Novelle
Helen Petch
Chrissie & Daly
Louis & Cherie
Sunkist Ens
BUTTE, MONT.
Fox
1st half (8-9)
"Circus Days" I
Bee Starr
Adele Nelson Co
Hooper & Gatchett
Lillian St. Leon Co
Carl Sayton Co
CHICAGO, ILL.
Chicago (7)
"Sketches" I
Allen & Canfield
Angelo Andree & S
Limb'rl'gs Edwards
Royal Gascougne
Mildred Perlee
Frank Hopkinson
Duke Art
Sunkist Ens

Phelps Twins
3 Jacks
COLUMBUS, O.
Loew's (8)
Bert Frohman
Kaye & Sayre
June Worth
Novelle Bros
JERSEY CY., N. J.
Loew's (8)
3 Brown Buddies
Wilton & Weber
Ted Claire
MONTREAL, CAN.
Loew's (8)
Van Horn & Inez
Russell & A'strong
Berk-Floyd & Saun
Montrose & R'nolds
Bomby Co
NEWARK, N. J.
Loew's (8)
Leach-LaQuinlan 3
Murray & Moss
Joe & J McKenna
J C Flippen Co
Doc Baker Co
NEW JERSEY
Palisades Park (8)
Ed Gordon
Jordan & Grace
(Two to fill)
PITTSBURGH, PA.
Loew's (8)
Rome & Gaut
Don Cummings
Ivan Triesault
Douglas Stanbury
ROCHESTER, N.Y.
Loew's (8)
Wesley Eddy
3 Sailors
Andrew & L Carr
Olive Sibley
SYRACUSE, N. Y.
Loew's (8)
Teddy Joyce
Belett & Lamb
Ross & Edwards
Joyce's Co's
Jones Preble
WASH'GTON, D.C.
Loew's (8)
Fred Keating
Taylor-Leon 4
Georgie Hayes
YONKERS, N. Y.
Loew's
1st half (8-11)
Bob Brandeis
Morris & Campbell
Pirate Queen
(Two to fill)
2nd half (12-14)
Chic Kennedy
Coughlin & L'ns Co
M Hoffman & Girls
(Two to fill)

FRESNO, CALIF.
Wilson
1st half (6-8)
"About Town" I
T & A Waldman
Max Co
Ben Dova
Paul Olsen
Joe Pasco
Sunkist Ens
HARTFORD, CT.
Capitol (7)
"Carnival" I
Raynor Lehr
Teddy the Bear
The Andressens
Cropley & Violet
Strange Man
Carla Torney Girls
HOLLYW'D, CAL.
Pantages (6)
"Black & White" I
Clifton & Brent
Rector & Doreen
Dolly Kramer
Rose Glesby
Marie Le Flohic
M & A Head
Sunkist Ens
L'S ANG'L'S, CAL.
Loew's State (5)
"Five Races" I
Chief Clear Sky
Kanazawa Tr
Adams Sis
Danny Small Co
Gregory & Raymon
Matt Brooks
Sunkist Ens
PHILADELPHIA
Fox (7)
"Submarine" I
Radcliffe & Bob'
Aerial Bartletts
Robert Cloy
Ward & Pinkie
Lea & Stuart
Steve Moroni
Sunkist Ens
PORTLAND, ORE.
Paramount (6)
"Hacienda" I
Sue Russell
Hinky & Dinky
Adriana
Doyle & Donnelly
3 Rhythm Girls
6 Gordonians
SAN DIEGO, CAL.
Fox (6)
'Stars of Y'st'rd'y'
Tom Kelly
Rice & Cady
Sylvia & Joyce
Cho Cho
Freddie Ford
Geo Harrison Co
Al'x'nder & Evelyn
'Stars of Y'st'rd'y'
S'N F'RISCO, CAL.
Fox (6)
'Modern Minstrels'

JACK POWELL
A Syncopated Chef
COOKIN' UP
Novelty Syncopation
Paced and Placed
By LEDDY & SMITH

Warren & Inman
MILW'KEE, WIS.
Wisconsin (7)
"Tom'rr'w's Stars" I
B'rnie V'r'nica & W
Mary Miles
Wanda Allen
Anderson & Allen
Zelma
Fern Dale
Buddy Gretel
Harry Stockwell
Chiyo Kadematsu
Helen Ireland
Dorothy Welch
Theal Nelson
MIN'POLIS, MINN.
Minnesota (7)
"3 Big Figures" I
5 Jansleys
Haline Francis
Harold Stanton
Muriel Gardner
Sunkist Ens
NEW HAVEN, CT.
Palace (7)
"Russian Art" I
Bill Teelak
Bud Hanley
Olga & Mishka
Walters 2
Mecha Bessoff Or
Gabriel Soloduhn
Harry Jolson
Orren & Monte
Harry Van Fossen
Jack Russell
Mark Nelson
Esther Campbell
Sunkist Ens
SAN JOSE, CALIF.
California
2d half (9-12)
"About Town" I
T & A Waldman
Max Co
Ben Dova
Paul Olsen
Joe Pascoe
Sunkist Ens
SP'NGF'LD, MASS.
Fox Poli (7)
'Great Raymond' I
Sunkist Ens
ST. LOUIS, MO.
Fox (7)
"Carmenesque" I
TOLEDO, O.
Paramount (7)
'R'nd the World' I
H & F Usher
Nord & Jeannie
Tex Morrissey Co
Phyllis DuBarry
Globe Trotters
UTICA, N. Y.
Avon (7)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway

Russian Ens
Eddie Kube
Wasil Wania
Dina Larina
N. ORLEANS, LA.
Loew's State (7)
"Love Letters" I
M'argie & T L'cille
Nelson & Knight
Jeanne Devereaux
French's Co
George Ward
Reynolds & Stencel
Sunkist Ens
NIAGARA FALLS
Strand (7)
"N S E & W" I
Waldron & Harriet
Glen Dale
Elvira Tanzi
Helen O'Shea
Togo
Sunkist Ens
OAKLAND, CAL.
Oakland (6)
"All at Sea" I
Ben Bard
Lester & Garson
"Broken Dolls" I
C Bennington Bd
Mowatt & Hardy
Huff & Huff
Franklin Record
Sunkist Ens
VANCOUV'R, B. C.
Strand (7)
"Dream House" I
O'Donnell & Blair
Masters & Gauthier
Louise Glenn
Sunkist Ens
W'SHINGT'N, D.C.
Fox (7)
"Talent" I
Harry Savoy
Geo P Wilson
Adele Beers
Jeanne Carr
6 Marinelli Girls
Har Newrot Co
W'RC'ST'R, MASS.
Palace (7)
"Varieties" I
Sully & Thomas
Norman Thomas 5
Baker Dove & A
4 Aces & Queen

Tripling Receipts at Theatres in Ohio and Adjoining States
SALT and PEANUTS
of Station WLW, Cincinnati
Managers: A Few Open Dates

LONDON

Week of Aug. 3

BRIXTON
Astoria
"Dracula"
"Queen High"
Godowsky Bd
FINSBURY PARK
"Middle Watch"
"Queen High"
Cornalla & Eddie
Anton Bd
OLD KENT ROAD
"Middle Watch"
"Queen High"
Eddie Peabody
STREATHAM
"Middle Watch"
"Queen High"
Ann Penn
FINSBURY PARK
Empire
Stetson
Morland Graham
Teddy Brown
Nellie Wallace
4 Sidney Steppers
Los Olwars
Edwin Styles
NEW CROSS
Empire
Tom Davies 3
Ando Fam
2 Especials
Scott & Whaley
Du Calion
Eddie Windsor
Boxing Kangaroos
Du Marte & D'nver
STRATFORD
Empire
George Betton
Speedway 7
Jimmy James
Rich Hayes
Teddy Brown
Barry Ono
Dennis 2
Terri Stori & G

Provincial

BRADFORD
Alhambra
Joe Boganny Co
Edward Victor
Nina & Nora
Lucan & McShane
Carson Sis
Howe & Young
Bransby Williams
Topsy-Turvy 2
HULL
Palace
Bobbie Hind Bd
Kondo & Hanako
Stainless Stephen
Arthur Astill
Van Dock
Morris & Cowley
Jenkins Bros
Florence Oldham

(Continued on page 54)

Hellinger Says Goodbye to a Pal

"Mirror" Columnist's Tribute to Wife's Chum, Poor Helen Walsh

(Reprinted from Mark Hellinger's column in New York "Daily Mirror")

By Mark Hellinger

Goodbye to a Pal

WELL, WHAT should I write? How would you begin—or end, for that matter? I don't know, but I can't see that it makes much difference. I shouldn't be hitting these keys at all. It's hard to see them. But it has to be done and I might as well begin. Because, if Helen Walsh could speak to me from somewhere, I think she'd want me to.

Sometimes I feel that I'm dreaming. Sometimes I feel that there was no explosion on Harry Richman's boat last Sunday and that Helen's beautiful eyes haven't closed forever. Sometimes I feel that I'm battling my way through some hideous nightmare and that I will soon awaken to find relief.

And then, even at the moment, I suddenly realize that it's all true and that they're going to bury her in a few hours. When that happens, I——but I'll have to cut this sort of stuff. They'll expect me to slobber in this column. But I'll fool them. I'll not slobber at all. I'm going to try to be a trouper. Like Harry Richman, for instance.

How I admire that man! How my heart hurts when I think of the many things I wrote about him before I learned to know him—and understand him. How well I know that he would give his life this moment to bring that girl back to earth again. Even as would my wife or I. And gladly, too.

I have many mental pictures of the man in the last seventy-two hours. I can see him now as, stunned as he was by the terrific explosion, he managed to leap in beside me in the blazing boat and toss that poor, burning girl into the sea. I can see him refusing treatment in the hospital and insisting that he was all right until the three girls were cared for—and then collapsing from burns that had seared him from head to foot.

I can hear him discussing with me our plans for the girl's future and how he would some day restore her face to normalcy by the most advanced methods. And, most tragic of all, I can see him collapsing in his dressing room when he knew the girl was dying, daubing on make-up with hysterical fingers, adjusting his bandages, being shoved before a huge audience and singing his opening song. The title of the song is "Help Yourself to Happiness"....

When you speak of a Follies girl, the world sees parties and diamonds and a minimum of worries. And why not, says the average man. Haven't they apartments on Park ave.? Don't the millionaires wait at the stage door every night? Aren't they famous? What more could any one ask? And that's why, when I write of the simple tragedies of some of these girls, so many people think I invent my tales.

Let me tell you of the Helen Walsh that used to be. Here was a girl of twenty-four whose father had died some years back. He left very little money, a home far uptown, another daughter and a wife who has never been quite the same since her man passed away.

Sounds like the old dime novel stuff—but there were taxes and mortgages that had to be paid. Mrs. Walsh wasn't strong enough to work, and her two children would not have let her do anything even if she could. So it was up to them to carry on. Helen went to work in a department store and her sister Marion became a stenographer.

About four years ago, Helen decided to try the stage. She felt that she could earn more money for her mother and she knew that a job in the chorus would bring it to her. She answered a Ziegfeld call one afternoon and immediately became that most alluring of titles: a Ziegfeld showgirl.

It was soon after that that I met her for the first time. My wife told me that this Walsh girl was a swell kid and we had her out to dinner. And thus began a friendship that ceased only when the flames ate her life away.

Parties and jewelry and men? Oh, sure. Parties with friends—but parties that never ran very late because Helen had to travel for an hour before she could get to her mother's home in Riverdale. Jewelry—if you could call a little ring and a wrist watch jewelry. Men—but decent men who respected the girl and loved her for her cheerfulness and regularity.

Funny thing about that man angle. She had opportunities galore to do the wrong thing. A beautiful girl with the most gorgeous pair of eyes I have ever seen, the opposite sex was attracted to her imme-

(Continued on page 41)

The Why of This

Objective of this reprint is to invoke substantial interest in the testimonial performance of the Ziegfeld "Follies" at the special volunteer matinee Tuesday next, Aug. 11, at the Ziegfeld theatre.

Top is $3 with some front row seats at higher prices for those who can afford them.

The mortgage on the Walsh homestead exceeds $7,500.

NOISY PARTY IN PARIS COST MEN THEIR ROOMS

Paris, July 24.

Bob Vernon and George Mann were put out of their fine terrace apartment at the Rovaro after one day's occupancy, that is the morning after the house warming party they gave on their entrance.

Other tenants claimed there was too much noise and broken glass. Party, as a party, was most successful, with the Jackson boys acting as barmaids. Amongst those present were Tommy Ladd, Miss Florence, Julio Alvarez, Jessie Draper, Andre and Romoff, Will and Gladys Ahearn, Shaw and Lee, Ted Stanley, Dino and Rochelle, and Harris and Claire—latter delighted to have found the little dog she lost recently.

Vernon and Mann, individually quiet, form when together a most dynamic combination. They both visited the Lido the day before the party and broke the diving board. Bob Vernon is back in his old apartment, and George Mann has moved to the next door hotel.

'Who's Who' Fowler Opens B'way Napoleon Museum

Broadway's first museum since the days of Barnum and the Eden Musee at 23d street has opened in what formerly was a night club. Running the spot is C. E. Fowler, who says he is the same Fowler listed in "Who's Who."

Museum is devoted to Napoleon, with two exceptions in letters to Fowler from President and Mrs. Hoover. Fowler states he is a relative-in-law to the Chief Executive.

Club aspect of the place has been removed, with railings built in to keep the lookers from lifting. Nick is two bits, with guides.

Fowler, according to "Who's Who," is a civil engineer. He states he has been making Nap a hobby for 50 years, and that bum biz in the engineering line gave him the museum urge.

Exhibit includes death masks, medals, silverware, lock of hair claimed to be the general's own, pictures, cameos and relics.

"BLANKETY-BLANK" GAME

Ruth Harding, Former Actress, Invents New House Party Time Killer

Minneapolis, Aug. 3.

Ruth Harding Pack, former actress now wife of a local utility magnate, has invented a new game, called "Blankety-Blank." It is said, to give cards and spades to the cross-word puzzle form of diversion.

Game is filling in omitted keywords of stories, the players knowing only suggested definitions of the words and being innocent of the story's context. The stories then are read with the innocently supplied words inserted in their places.

More pertinent the imagination, it is said, the more impertinent the outcome. A publisher has published the book containing the stories and directions for playing.

As Ruth Harding, Mrs. Pack appeared on Broadway in "Good Gracious Annabelle" and several other plays. She also has appeared here from time to time with the Bainbridge dramatic stock company at the Shubert since her marriage. Directing pageants playwriting and politics have been among her hobbies.

CHEF WATCHED GIRL TAKING BATH, SHE SAYS

Paulina White, dancer, 25, of 425 West 47th street, told Assistant District Attorney John McGowan in West Side Court that when sleeping or taking a bath she desires privacy. So much so that she caused the arrest of Charles Deluton, 25, chef for the Salvation Army Commissary, 536 West Forty-sixth street.

The dancer lives on the second floor; the chef lives on the third floor.

"Judge, a few nights ago I was trying to go to sleep in my room when I espied the defendant peering over the transon. I screamed and he fled.

"He had his head resting in both his hands and gazed wistfully at me. I spoke to the housekeeper the following morning but nothing ever came of it," said the petite dancer to Magistrate Burke in West Side Court.

"But that was not all," she continued. "I was taking my bath that is on the same floor where I have my room. I was splashing about when the defendant poked his head through the open window of the bathroom.

"I screamed but he paid no heed," she testified. "Oh, how beautiful you are, he sighed," she swore. "That was too much for me, Judge. I got dressed and raced into the hallway with my bathrobe.

"I immediately notified the housekeeper. The following morning I told the cops."

Patrolman Elmer Duckett arrested Deluten. The latter denied the charge. The court declared it was a question of fact and freed the Salvation Army cook.

Putting on Ritz Cheap In Dog Days; L. A. Moves

Hollywood, Aug. 3.

Depression is resulting on current heavy business for the transfer companies, who report more furniture moving the last month than in any like period for a long time.

Reason is that Hollywood urge to put on dog and always assume what they ain't. Off-normal business conditions bringing down rents have got the mob moving into classier neighborhoods, at reductions.

Migrations are reported all the way up the line from the four bits a month class to rentals at half a grand.

Stray Cat Bit Woman

Rose Cornbelt, 50, employed in the Gallo theatre, was severely bitten by a stray cat that entered the theatre while she was cleaning. Mrs. Cornbelt lives at 48 West 114th street.

She chased the feline with a broom following the attack and then hastened to Polyclinic Hospital where she was attended by Dr. Williams, who cauterized her wound.

Patrolman Daniel Scallan, of the West 47th street station, sought the cat but his search proved futiule. The police intended to send the cat to the Board of Health to determine if it has the rabies.

The 2½ Way Split of Arty Bunch in Provincetown; Dough vs. Doughnuts

Provincetown, Mass., Aug. 3.

Ideals vs. dollars.

That's the fiery issue that's got members of the brush and easel colony of this resort all hot and bothered. The situation is darn near a feud. Even the best of friends have parted and those on one side of the row won't even wear the same colored smocks as those of their opponents.

Here where the paint flies fast, there're so many easels a body has to watch his step while walking on the beach or he'll stumble over a frame, upsetting the brainchild of some artist who is or some artist who's a hope-to-be. Congestion ain't the word.

Harking back a couple of scores of years ago, there wa'nt no such pack o' painters at Provincetown. Evidently the beauties of the sand—when it don't blow on your bare back—and the sea had not reached into the realm of embryonic painters.

Then came George Elmer Brown, pioneer artist. He opened a studio. That evidently was the signal for hordes to flock to Provincetown with brush and canvas. Now they're everywhere — hundreds of 'em spread out on the beach painting this or that.

One day into camp stalked Old Man Trouble, himself in person. Some of the arty boys and girls had specific and unshakable ideas about what was what. These ideas weren't in accord. In fact, some were doggone far apart.

Commercialism

The bad feeling is attributed to commercialism and loyalties.

The split continued to widen and that aura of brotherly love got lost in the sand. Three factions appeared—modernists, academics and independents.

The academics, or conservatives, squawk that the only ambition of the modernists is to get the do ra me by means of sensationalism. On the other hand, the modernists say their foes have a nerve complaining about sensationalism when they (conservatives) also are out for money by sailing under the steam of the masters.

Ah, but the wise faction appears to be the independents. They're on both sides of the fence, sometimes painting conservatively and then again modernistically.

But the pioneer, Brown, has his own ideas about the controversy. Says he:

"The talk is unintelligible. I have listened faithfully to many discussions and come home feeling more foolish than ever before. Some painters would profit by courses in grammar school English. Ideas are enunciated crudely and often are completely lost in the welter of wild words."

No Sub Solicitors

"Variety" has no subscription solicitors.

Anyone attempting to solicit subscriptions for "Variety" is without authority.

FEDS SHOCK RENO BY PINCHING ULTRA CLUB

Reno, Aug. 3.

Heretofore considered impregnable, Cal-Neva Lodge, swanky resort on the shores of Lake Tahoe, was knocked off by a couple of dry raiders and several thousand dollars worth of high class liquor taken in tow.

It was a sad blow to the pride of the proprietors, Jim McKay and Bill Graham. Wise boys in Reno are wondering if something has gone wrong in the protected area.

Two bartenders were arrested and will probably spend six months or so in jail but will receive their $10 a day just the same while doing time.

Cal-Neva is built half in California and half in Nevada with the liquor and gambling end located in Nevada, a broad black line in the center of the floor shows where the state line crosses.

It is one of the exclusive clubs patronized by the divorce seekers of Reno and the millionaire Californians summering at Lake Tahoe.

Though operating for five years, this is the first time it has been touched by the dry law enforcers.

Joint Owners Obeying 3 A. M. Closing Law

Owners of second floor alleged night clubs and speaks are giving some heed to the recent lecture Police Commissioner Mulrooney gave to them at Police Headquarters.

These places are commonly referred to by the cops as joints. Question the price of a drink or speak out of turn and strongarm gorillas begin to "massage."

Bluecoats have been told to give this type of establishment plenty of attention. They have. Places are shut at 3 a. m. sharp. The Commissioner is real sore since the Harlem baby massacre.

Paddy Palmer, 35, residing at the Plymouth Hotel, was fined $25 by Magistrate Harris in West Side Court. Palmer is connected with the 342 West 58th St. Club, assert the cops. Patrolman Frank Houghton gave Palmer a ticket for violating the closing law.

Houghton stated it was 3:45 a.m. when he passed and observed a half dozen persons in the place. Palmer admitted that was true but said the persons referred to were friends who were going on a fishing trip with him.

The Court was skeptical and imposed the fine. The Courts have been asked to help the police. "Heavy fines or a few days in jail will stop the practice of violating the Curfew Law," announced Assistant District Attorney John McGowan.

BOUNCING CHECK IN COURT

Rogers Wanted to Withdraw Complaint Against D. M. Thomas

Alfred Rogers, theatrical booker, 1,619 Broadway caused the arrest of David M. Thomas, 50, salesman, 698 West End avenue, charged with issuing a worthless check to him for $60. Thomas spent the night in the West 47th street station.

Rogers supplied six musicians for Thomas' on July 11, when Thomas feted his son at the Grand Street Boys' clubhouse. Thomas gave Rogers a check for the salary of the musicians. It bounced back marked "insufficient funds." Rogers told Assistant District Attorney McGowan he had given Thomas plenty of time to make good but the latter evaded him.

In West Side Court Rogers stated that he wanted to withdraw the complaint. Thomas, he averred, would make good the check immediately.

Vanderbilt's Divorce Case Hearing in Reno Aug. 10

Reno, Aug. 3.

Nealey Vanderbilt's divorce suit, which came as an aftermath to the empty gun duel between Vanderbilt and the artist, Peter Arno, will be set for trial about Aug. 10.

Mrs. Vanderbilt is living in a modest apartment and trying to get by without the financial aid of the writing son of The Vanderbilts. She wants $600 a month for eats and clothes, but Nealy thinks 2 c's plenty.

He does not lack for female companionship during this trying period of his young life, maintaining quite an establishment in an exclusive residence district for the benefit of his boy and girl friends.

Ponies Slipping

A final check of the amount of money bet on the ponies here during the twenty-five day race meeting which closed last Wednesday shows that a paltry $586,400 went through the machines giving the promoters a cut of but $49,000.

Purses aggregating $88,100 were distributed to the winners of the races showing a loss to the promoters of around $38,000, but part of this was made up in various ways and it is estimated that Bill Kyne and associates dropped around twenty-five grand trying to entertain the home folks at the merry-go-round.

They won't be back this fall and possibly not next summer, but some of the boys want to hold a meet next summer with smaller purses.

CHATTER

Broadway

Chick (Par) Lewis has what a tan.

Ben Rock, the tailor, is still pretty sick.

Bill Moore back at Equity this week.

Add Louis K. Sidney to the hatless brigade.

Rhumba dancers suffer from rhumbatism.

Rose Mullaney is a telephone operator at the Friars.

Roy Firman developing a threatening front porch.

Nathan Zadkin p.a'ing "Panic Is On," Broadway musical.

John D. Clark doesn't believe in wearing a tie this weather.

A father for the second time, Sol (WB) Shernow. It's a girl.

Billy Grady has a trick stomach. Treatment in a Boston hospital.

Bobby Newman fell and split a tooth. Ask him what box he was in.

Eileen Elliott, Par publicity's looker, back from the Adirondacks.

Adele Lowe is in charge of the theatrical bureau at Stern's dept. store.

Postal Telegraph has tieup with string of road gas stations to accept messages.

Now that the pennant races are over, what about Harvard with Devens out?

Last week's heat gave many film firm employees a couple of extra half holidays.

Flock of Broadway box office men worked on gates at the Walker-Sharkey fight.

Gladys Glad grieving over tragic end of Helen Walsh lost 20 pounds in a few days.

Class: Truck drivers are now working in shorts, and snarling as capably as ever.

All doors leading to Sid Kent's inner sanctum are wide open as an invitation to a breeze.

Lillian Peterson doing New York from the coast and going back will investigate Atlantic City.

That middle initial O in Buddy Kusell's name stands for Oliver, and explains why it's just an initial.

Jack Benny will probably follow Lou Holtz as m. c. at the Palace. Benny uses nothing in Yiddish.

Marian Marsh, Warner femme player, is coming to New York around Aug. 10 for a short vacation.

Three bookers in Radio's New York film exchange are all girls who handle quibbling exhibs like little children.

Joe Newman of Broadway ticket office celebrated 10th anniversary. Everything served in tin cups. Everything.

Jeanette MacDonald spent her last couple of days before sailing trying to find out how to say "Oh, nuts" in French.

Safe in the U New York exchange has written across it, "Bluebird Photoplays, Inc.," an old Laemmle series trade mark.

"Band Wagon"-"Little Show" colony on Long Island is split over a male-femme controversy, entire group taking sides.

On the Penn A. C. roof, Philly, the girls dance in those pajamas these nights. But to prevent roughhouse, curfew is one o'clock.

Seven men called a big business meeting last week—and held it in the smoking room of an ace film house to keep cool while talking.

Jack Connolly wanted Larry Fay to do "just a little talk" for the Pathe News. Larry answered by saying he doesn't hear to well lately.

Barbara Bennett left New York Thursday (30), flying to Hollywood. Her sister Joan had been slightly injured there when thrown from a horse.

Tracy Barham stepped out of Publix the other day for some lobster and became more poisoned than poor pictures have made him lately.

C. O'Dell from the Par Astoria studio, returns there next week after subbing in the home office for Frank Vreeland. Latter on leave in Mexico.

A suggestion to O. L. Oz to take the L out of his name is under consideration. That would leave him O. Oz, the cham short namer of show biz.

Ben Boyer now company manager for "Band Wagon." Nick Holde resigned. Meth Smith conducting orchestra, Al Goodman switching to "Scandals."

Walda Winchell and Gloria Friedland prettiest three-year-olds on beach in front of Reetz, Atlantic City. Walda's nurse sometimes crabs her dates.

Fighters assuming names Dan Parker of "Mirror" and Paul Gallico of "News" gave both sports columnists opportunity to kid each other. They did.

To pull a flask at the sedate Seabright Tennis Club is a one-way ticket—cut. And you're just as bad off if you ask for a drink. Been that way for years.

Sands Point polo has a weather tradition about its field as no Sunday game has ever been called because of moisture. The adage is now in its third year.

Handicapped by a longing for ham and eggs, southern style, besides his wife, O. M. Samuel slid onto Broadway Sunday. It's okay, he won't be here long.

Jimmy Cannon, sobster for the "Eve. World-Telegram," is doing two weeks at West Side Court. Portly Jimmy is filling in for Willie Kane, who's on vacation.

Polly Moran with her flying pigeons in person will be at the Capitol on Broadway next week. Last time Polly's pigeons hung around Times Square was at Loew's American.

Lou Holtz got a phone call backstage at the Palace the other evening. An unknown voice demanded $5,000 or else. Sorta repeat on Holtz with that stuff. Holtz didn't know whether to believe it or not.

Helen Morgan flew from the Hudson, opposite 86th street, Saturday night to Deal, N. J. She left immediately after the "Follies" performance, appearing for the two nights on the week end at the Ross-Fenton Farm.

One of the Fifth avenue soda stores showed a loss of $200,000 for the month of June, according to its assistant manager, with the place now running $2,000 a day behind its normal gait. The blowoff may happen anytime.

At the end of the second week of "Shoot the Works" at the Cohan, Heywood Broun got his first mash note. It read: "I liked the show so much. You are my favorite midnight matinee idol." But the midweek matinee has been switched to the afternoon.

Moss Hart remains a tried and true film fan, not only reading all the fan mags monthly, but remembering the data under the stars' pictures. He's been this way for years and is one-half of the founders of "Once in a Lifetime."

London

S. Gilbert out of Ideal.

Albert Clavering with the L.C.C.

Maurice Elvey scripting another.

Emile Boreo swanking a monocle.

Mrs. Syd Hyams has a new auto.

Heather Angel regarded as a film bet.

Hitchcock has four more for B.I.P.

J. Drawbell printing 'em both ways.

Estelle Brody is here from the States.

Christopher Mann denying the denials.

Henry Edwards with the company lined up.

Wheeler and Woolsey off to the Continent.

Harry Sanders has returned from the States.

John Maxwell says he's not taking new offices.

Weston Drury with a load of correspondence.

Rudy Solomon now an exhib. Used to rent.

Cedric Belfrage disguised as newspaperman.

Jacqueline Logan sold one to British International.

Arthur Kelly, Jr., being given an English education.

Paddy Carstairs getting together with A. P. Herbert.

Madeleine Carroll denies any marital engagement.

Tom Burke sings impromptu to the critics these days.

Crop of Russian films present. Three in the West End.

Adrian Brunel in a proposition with British International.

Louis Bernstein and family vacationing, and maybe business.

Winnipeg

By Matt Corbett

Rumor of Gordon Mitchell returning to town.

Doc Howden, former stock manager, now running Kit-Kat night club.

Ernie Holden, Lillian Dale and John Fiddes doing club entertainments.

Charlie Wright being negotiated to go up to Empire theatre, Saskatoon, for fall stock.

Gladys Hansen, Art Keenan, Noe Chevrier, Marie Keenan all rehearsing with Coghill's road players.

Walkathon at Walker closes, promoters claim financial loss. Contestants receive, rumor says, $20 each.

H. E. Spencer, "Free Press" dramatic critic, pans the burlesk at Dominion as show of questionable character.

Jimmy Coghill organizing circle road show around towns near 'Peg. Playing "The Menace." Use name "Variety Players."

Jack Allen and William A. Barnes, promoters of the Walkathon, fight order of authorities closing the contest. Keep on in spite of raid.

Burlesk (Dominion) company members break into backstage fight before evening show and orchestra has to start 15 minutes before time to drown the noise.

Panama

By Bea Drew

Hector Downe, ex-mgr. of Kelly's Ritz, and his wife, New York girl, were divorced by a Panama judge.

The ex-Mrs. Downe left for New York immediately, but will return and marry a Panamanian. Hector is in New Orleans running the Absinth House for Mary Lee Kelly.

Club house shows are cheaper and folks flock from Panama over to the Canal Zone. And the Panama City film houses suffer.

Cuban chorus girls want to be blondes. They are either trying to bleach their hair or letting it get dark. So most of them are half and half.

Two houses had to close for lack of business—Excelsior and Amador.

Victoria Wolf, Bilgray's ex-scrappy hostess, arrived in Colon from Curarao. En route to New York.

Happy Draughon, ex-manager and owner of the Happyland and Metropole cabarets, left Panama for New York after 20 years spent mostly in the cabaret business. He made and lost several fortunes.

Since all the Canal Zone club houses have talking pictures, folks don't go into Panama to the shows, and business has fallen off. Panama govt. asking club house managers not to sell tickets to anyone that does not work for the Panama Canal.

One of the waiters in the Happyland was fired and all the others walked in sympathy. The peeve started because management asked all waiters to dress alike in jackets with silk lapels. Silk cost too much considering they have to provide spoons and ash trays for their tables. So waiters considered they had a grievance. They get no salary, depending on tips.

Mexico City

By Doug Grahame

Pedro Rubin, Mexican dancer, now at the Regis, one of the first line local film shops.

Robert Connell of Columbia Pictures is in Sonora state making shorts of landscapes and picturesque folk. He is accompanied by a sound crew of two.

Mexican comedies, musical and otherwise, works of native composers, are being presented by two cooperative groups of players at the Iris and Arbeau. Presentations are under auspices of a newly formed organizations, Friends of the Mexican Theatre.

Pending consideration by the federal authorities of a plan allowing gambling to flourish in border towns for foreign tourists only, President Pascual Ortiz Rubio has ordered gaming throughout the republic suppressed. Plan is to tolerate gambling on the border but for foreigners only, argument being that while Mexican workers cannot afford to lose their money it does not hurt tourists to try their luck.

Government's local newspaper, "El Nacional Revolucionario," accuses Juan Palmer of lending his house, Teatro Iris, for a festival that defrauded the public, because, as the newspaper charges, the show was Catholic propaganda. The story accused Palmer of giving the theatre gratis to the alleged propagandists for the show, which was advertised as a charitable function. Answering the accusations, Palmer asserted that proceeds of the show, amounting to about $50, were turned over to the city to help it build the town's first trans-thoroughfare tunnel and that he got about $150 as rent for the house for the show.

Reno

Bums sleeping in city parks by score.

Judges in shirt sleeves granting divorces.

Fishing closed in Truckee river. Lack of water.

Belle Livingston still fixing up her night club.

118 couples free of matrimonial shackles last week.

Ruth Ogden Sabin gets decree and a million bucks from Charles H. Sabin, New York banker.

Lorna Fantin, who tells fortunes, coming as a numerologist.

New Deauville casino opens with eight gambling layouts and no bar.

Nicholas Turner, Fox manager from Stockton, drops in for short visit.

Plenty of rooms available now for the weary and prices back to normal.

Gov. Rolph of California due here soon to go hunting with Gov. Balzar of Nevada.

Frank Moran, ex-heavyweight battler, managing sports club at Boulder Canyon dam.

Nellie Taloe Ross, ex-governor of Wyoming, coming here to expound Democratic doctrines.

Jack Redman, highly touted colored boxer, runs out on Jerry the Greek, shocking sports.

Sheriff checking up on gamblers who try to get by without planking down coin for licenses.

Los Angeles judge rules Reno divorce out of court but doesn't stop the boys and girls here.

Amateur photographer arrested by Judge Moran for trying to get picture of Judge's red suspenders.

Reno police equip cars with radio sets and install teletype layout in office connected with California cities.

Joseph Martin, Los Angeles, who backed Bobby Trout in endurance flight, here for visit. Brought Mrs. Martin along.

Willie Hoppe and Welker Cochran, billiard exponents deluxe, returning to Reno to open "billiard academy." It's a betting racket.

Janet Gattis-McCormick here to divorce the picture director who, she says, cries every time he sees a picture of his ex-wife, Colleen Moore.

New York Club gives up gambling and attaches a couple of barred doors to a back room for a cabaret. Danny O'Shea, of Hollywood, part owner.

Railroad companies kicking because railroad ticket scalpers are advancing money on return trip tickets to unlucky visitors who need dough after visiting gambling resorts.

St. Louis

George Henger vacationing here.

Hal Fords after Ozark trout.

Chick Evans and W. W. Daylord vacationing.

Ambassador may produce own stage shows.

Reeves Espy in New York looking for stage talent.

Chick Evans reports delightful vacation on Mississippi.

Fanchon, of Fachon & Marco, here, producing some stage ideas.

Ben Thompson here for couple of weeks as vacation manager of RKO-St. Louis.

L. Ward Farrar, itinerant house mgr. for Loew's, did two weeks' stretch here.

Miss Gay Foster another visitor from the California stage show producing plant.

Bill Bentley completes negotiations with the jeweler and the girl for engagement ring.

Theatres promising patrons more and better name acts. All agree that is the crying need of their shows.

Dog racing on again at Madison Kennel Club across the river in Illinois. Attendance good but not so many dollars being bet.

Newspaper boys taking advantage of free swim at Forest Park Highlands early in morning before pool opens for paying customers.

Montreal

By C. W. Lane

Free flickers in public parks.

Hooley Smith quits lacrosse for farming.

Max Wilde leaving as pantry boy on ship for England.

Cabarets and hotels complaining of lack of tourist cash.

Dunc. Munro slated for new presidency Maroons Hockey Club.

Dave Mulligan back from telling Bostonians how to drink wine.

George Lyon, dean of Canadian golfers, shoots 75 on 73th birthday.

Louis Carrier having hot time in northern Quebec with Bug convention.

Jimmy Strachan resigns as proxy Maroons hockey club. Will be missed.

Hy Ow, shortest name in Montreal, lays claim to being shortest on continent.

Canadian National Railway employees laid off one day weekly without pay.

Fred Dougherty rode four home at King's Park Monday (27), including both doubles.

"I'm forever blowing bubbles" warbles Ernie Stone as he lost his third in a row.

Cecil Hart practicing flying tackles for the grunt boys at Forum wrestling seances.

John Darcy figuring on collecting 1-10 of 1% if $100,000,000 loan for Newfoundland goes through.

Harry Kaufman opens Harlequin in Quebec, making 12th theatre in Consolidated Theatres circuit.

Tommy Conway, caught in cloudburst at Maissonneuve, dried out again between 10th and 18th greens.

Farmers walk 12 miles at St. John's, headed by parish priest, praying for end of grasshopper plague, worst in 30 years.

Paris

Victor Boucher in Switzerland.

Louis Gay living in Montparnasse.

Herbert Howe due from Hollywood.

Rosie Moran's opinion of George White.

H. R. Lonermand on his annual hideout.

Hotels a little fuller; restaurants emptier.

White skin soon due to outfashion sunburn.

Mistinguett and Earl Leslie back from Bardol.

Alfred Hertz and Mrs. deciding to settle in Vienna.

Sacha Guitry and Yvonne Printemps to Riviera.

Pauline Carton mountain climbs during her vacations.

Colonel Naftzger back and immediately off to London.

Mary Heaton flitting for cocktails between the Ritz and Dixie's.

Marguerite d'Alvarez may do anything, she has so many plans.

Eva Gauthier is going back to New York, where things happen.

Betty Ann Hagler soon to hop from Des Moines to Paris, France.

Lee Planskoy wants to get away to the country and get well again.

Joel Hillmann back to America to arrange for his new apartment hotel.

Irvin Marks almost dizzy with Al Woods and Lee Shubert on his hands.

Elsie Frazee is feeling much better in her villa and can give much better parties.

Ion Reed moving to the Latin Quarter in the heart of the Sorbonne district.

Jeritza says she doesn't care what they cut her salary to at the Vienna opera, but she wants to sing.

Wilette Kershaw says that after reviving "Peg o' My Heart" she will be ready to return to Broadway.

Southern Cross, opened in Montparnasse by Henry, stealing the trade from the other dance and drink dives.

Bernard Newman, one of the most liberal of the night club spenders, giving good cheer to all the late owls around.

Mary Sedgewick, 11-year-old daughter of the Metro director, dancing at Zelli's with Toto, Paris' smallest gigolo.

Georgie Graves for the next Mistinguett revue at the Casino de Paris. Henri Garat from the screen to leading man there, if he accepts $360 per month.

With John de Roche, Nita Naldi, Julia Faye, Jacqueline Logan here, and Estelle Taylor expected, Cecil de Mille can almost cast any one of his films right here.

Roger Wolfe Kahn and Hannah Williams-Kahn in and out of Paris every few days. To London, to Cannes, to Berlin. Just a question of airplanes, Hannah's good nature and power of endurance.

Four young Holy Cross students worked their way over via music instruments, landed in time to play street fetes in front of the College Inn, and became a rage on the left bank, setting the town quite collegiate.

W. R. Hearst has a party of 12 along with him in Europe this summer. Wired the Excelsior hotel, Venice, to have them met at the station with gondolas and a serenade boat on night of arrival. Then on to the Lido.

Ernest Milton, over with his wife, Naomi Royde-Smith, says George Jean Nathan was run out of London for what he said about his (Milton's) acting. He told this to Gordon Craig, who said he was inclined to side with the American scrivener.

Berlin

By Max Magnus

Hofrat Bryk back from London.

More than 100 film theatres closed here.

Julius Aussenberg back from Paris.

Paul Morgan expected here from Hollywood.

Berlin paper, "Montag Morgen," suspended.

Blandine Ebinger making her debut in pictures with Ufa.

Director Robert Klein will take over the Lessing theatre.

Sound studios of Ufa at Tempelhof have been modernized.

Prof. Walter Fischer, one of Germany's best organists, died.

Carl Bechstein, 71, chief of famous Bechstein piano factory, died.

Max Hansen will take the lead in Milloecker's "Der arme Jonathan" in fall.

Young stage manager, Hans Hinrich, will make his debut as director with Ufa.

Jarmila Novotna married the Czecko Slovakian land owner, Georg Ritter von Daubek.

Lya Mara's first talker is "Alles ruft nach Erika," with her husband, Friedrich Zelnik, directing.

Dr. Rudolf Beer, manager of Viennese "Volkstheatre," will work as stage manager at the "Volksluehne" in the fall.

Wallnertheater next season will give free drinks and sandwiches during intermission. Most expensive seats will be 30 cents.

CHATTER

Hollywood

Auto parks are all cutting prices.

George Waggner back with a Catalina tan.

No-vacation rule in effect at almost every studio.

Andy Callaghan goes onto the Masquer's Jesterate.

Town is floating in eastern and European chatterers.

Tom Gallery out of the running for a week with the flu.

Angie Norton (Mrs. Paul Nicholson) back from New York.

Arthur Freed and Dick Powers looking over the music biz in Frisco.

Deep-sea fishing getting to be the pop pastime for the Hollywood mob.

Wives will be at the next Wampas meet, a dance. First time for the women in years.

Russ Saunders, All-American quarter, technical director on Paramount's "Stadium."

Milt Howe bought some garden hose and a lawn mower to accommodate the neighbors.

Rodney Pantages has seen the "Nine O'Clock Revue" eight times. Some of his cash is in it.

Ernst Lubitsch the latest big-time megger reported going with the Selznick-Milestone tie-up.

Four months of special dieting for Chic Sale after two weeks more in the hospital at Santa Barbara.

Mrs. Bertrand ("O, Promise Me") Robinson quit driving her new Ford when a man called her a dirty name.

Judge Moses H. Grossman here and probably opening a local law office.

"Ballyhoo," a new humor mag, sold out so fast the stands bootlegged it at 50c the copy for the 15c issue.

United Artists studio got its yearly window washing last week. Now everybody in the lower floor offices must keep working.

So hot it's turning night into day. Many unable to work daytimes and switching their sleeping and working hours completely around.

Song writers, having little or nothing to do, are now writing torch songs, with reverse twists, for disgruntled authors aired by the studios.

Bern Bernard gave those two Palm Beach suits to a native in Havana. Too much kidding about them in Hollywood to bring them back.

Free feed for sports and chatter writers handed out by Universal to introduce the Notre Dame footballers. Plenty of squawks over no good beer.

That Miriam Hopkins-Austin Parker separation story was handled in the nicest of manners through the Paramount publicity department.

Edna Schley of the Schley & Leonardson playbroking office back from a tour of Europe with over 200 foreign manuscripts. Away three months.

Phil Berg was stuck for $10 worth of lunch checks at Metro last Friday. Wallace Beery, Cliff Edwards and a half dozen others walked out and left him gasping.

Jimmy Durante at one time considered becoming a wrestler. Idea flopped when someone pointed out that an opponent could take a half-nelson on his schnozzola.

Somebody should put Walter Winchell hep that his coast dopester is slipping him bum steers. These log-rolling columnists out here. You puff me and I'll puff you!

Dorothy Stickney and Howard Lindsay (married—no scandal) have hired a house for themselves. Lindsay's writing at Metro, and Dorothy's about to duck legit for pictures.

Louisville

By M. W. Hall

Moss and Jones, radio team from WTAM, now on WHAS.

Dan Thompson, "Times" film critic, is said to have turned down offer from a Michigan paper.

Savoy is looking around for stage entertainment. Noelani' Lopes' Hawaiians booked for this week.

Air is thick with political battle. Harrison-Petty Republican split is snappiest battle for last 10 years.

D. C. Ashton, Mary Anderson manager, took a part in "On the Spot," first stock presentation of the meller.

Betty Hanna, reports say, has left the Wright stock, although D. C. Ashton, mgr., says she's only vacationing.

Amos, Andy and Madam Queen, triplets born several months ago to Mr. and Mrs. Levi Deaton at Whitt, Ky., died July 22 of milk poisoning.

Child's is battling for trade with competition strong. Menu carries slogan, "Any patron can have a second helping of any item he particularly likes."

Louisville now has Travel Exchange where owners of automobiles who are willing to carry passengers to certain spots on share expenses plan are registered.

Wright Players at Mary Ann seem to be bearing up under "C-J" and "Times" publicity cut. "Times" unearthed that Betty Hanna, leading woman, had left Wright company permanently when announcement was that she was on vacation. Betty plans trip to Kansas City and Denver—then she'll go the Broad Way.

A lively war here between the "Courier-Journal," the "Times" and the Mary Anderson theatre, where the Wright Players are presenting stock. Following a 50% cut in advertising the papers cut publicity. Next move was a cut in passes. Now Marion Green, "Times" drama dammer, and Boyd Martin, "C-J" likewiser, are paying to review.

Dave Taylor, "C-J" radio editor, back from vacation. WHAS, owned by "C-J" and "Times," thinks a lot of its radio publicity. Dave collects $10 (ten dollars) a week for his services. Officials and understudies may get whole orchestra for a dime some day. Understand dickering for trade now in response to fans' boredom at weak local programs.

Long Island

By Joe Wagner

Thyra Samter Winslow returns to Kew Gardens.

First holdup in Stony Brook since 1852 has the village agog.

Jim Barton is a swell guy, according to the kids of Hollis.

A million at Island beaches without a drowning last weekend.

Reduced week-day rates for remainder of season at Jones Beach State Park.

Cuthbert D. Smith, former Queens newspaperman, has written "that novel," "Blossoms."

Ed Lenihan, manager of the RKO house in Flushing, knows about the transit situation in Queens.

W. M. Clemens, former publisher of "North Shore Daily Journal," Flushing, returned to his home in the south.

Old red barn in Locust Valley, transformed into the Playhouse by G. Martin Coffin, drew some swanky audiences.

Joseph E. Greenidge, dramatic critic of "Daily Star," Long Island City, married Victoria Josephson last week.

B. A. Rolfe escaped with but a wetting when a rowboat in which he and the captain of his yacht overturned in the Far Rockaway Inlet.

Met news hawks and picture boys are burning because they were left out of the dinner given to Gov. Franklin D. Roosevelt by county Democrats in Patchogue.

"The Newtown Register," Elmhurst, oldest weekly in Queens, of which L. W. Ingalls is editor, organizing Elmhurst Theatre Corp., to take over the closed Victory and build a modern house.

Loop

Ed Levin now in Germany.

Abe Lastfogel should be in town this week.

Leo Salkin cooling off at Paw Paw lake.

Gerald Barry is learning where to dine in Chicago.

Ken Fitzpatrick acquiring a rep as a polo player.

Emil Stearn celebrated his daughter's engagement.

Lou Pollack on the run for those Wisconsin woods.

Herbie Ellisburg is a proud papa for the first time.

Jimmie Gillespie around with tales of Hollywood.

Bob Murphy may yet get to the Catskills this summer.

Ernest Tausk got a load of deep sea fishing in Vancouver.

Carl Leserman saying hello to his old cronies on film row.

Now the Lou Abramsons are on their way to parenthood.

Bill Hollander used to be a film critic on the "Daily News."

B. O. Bidwell, of B&K art department, vacationing in Michigan.

Madeline Woods and Ben Serkowich talking about way back when.

Sidney Schallman expected in from the coast for a family reunion.

Frances Abrams still wearing that ring, but refuses to do anything more about it.

Jack Lavin back in town after trying to decide between the Ozarks and the north lakes.

Ben Ehrlich made a flyer to New York Sunday night and will sip lemonade at the St. Moritz.

James Coston, Warner operator for Illinois, Indiana and Wisconsin, in New York for conferences.

Dave Schmidt amazing film row by showing the timepiece he won in a contest; with a letter to prove it.

Capone trial the big attraction for the free-show addicts, with a special copper force detailed to hold the lines.

Pigeons in front of the Woods building only ones that don't know about bad times. Tenants always buying peanuts for the birds.

Alice White revealed an Italian angle when she insisted that these native tongue papers be informed of her in-person showing, so old friends could come and see.

Jersey Shore

By Wes Nolte

Sharks.

Driving ranges dying.

Beaut contests are on.

Vice clean-up for Belmar.

Howard Marsh at Rumson.

Another airport for Red Bank.

Sunday films out at Lavallette.

Reds can't rally in Long Branch.

Jim Rowe to Saratoga from Lincroft.

Rumors WB will deluxe at Red Bank.

"Uncle" Robert Spero at Long Branch.

Mme. Frances Alda to warble at Ocean Grove.

Archie Mayo from Los Angeles to Asbury Park.

Molly Hunting, former vaude, Fair Haven, no longer ill.

Hollywood Beach Club, Long Branch, installs films.

Servais Le Roy, former vaude magician, at Keansburg.

"Chick" Endor with Charlie Farrell at Ross-Fenton Farms.

"Shipwreck" Kelly on top the Belvedere Casino, Keansburg.

Nude bathing parties among the smart set on private beaches.

William McKenney, contract bridge columnist, at Asbury Park.

Monmouth Beach Club latest to try ads in the papes for members.

Nick Kenny, radio ed of the "Mirror," frequent Asbury Park weekender.

A couple of Barons floating around and the society mob is in a panic.

Herb Shusterman, Strand theatre, Red Bank, may use vaude starting this fall.

Joe Hornung stuck a Casa in front of the Green Gables, but still no draw.

Downie Bros. circus in Red Bank Aug. 6. Walter L. Main also due, but no date.

Alexander Woollcott was born in Phalanx. They never heard of him in the berg.

Bert Lester, former vaude and burlesque comic, manages Briggi's theatre, Keansburg.

Charley Haines commutes daily from Atlantic Highlands to Loew's Victory, the Bronx.

Paul Tremaine and bride at Asbury Park. Paul and band went into the Casino Monday (2).

"Last Days of Pompeii" held over at Asbury Park, but the Vesuvius scene is out. The neighbors yelled.

Fred Lieb, "Evening Post" sports writer, to p.a. Herb Hunter's tour of Orient with a team of major leaguers in the fall.

Chester Beaman, formerly "Evening Journal" (N. Y.) and "Ledger" (Newark), now on police for "The Register," Red Bank...Sidney Wain, former "Daily News" (N. Y.), now manager of Red Bank office for "Daily Record," Long Branch. Wain recently married Thelma Berlow, once of the musicals.

Dallas

By Rudy Donat

Bill Wolfson's no vacation.

New Fox bldg. looks nifty.

Curt Beck and frau in N. Carolina.

Rialto gang more cheerful; biz better.

Negro wrestling new draw for the restless.

Bernie Cummins returning to Baker roof.

P. a.'s free-for-all furnishes plenty amusement.

Bess Fairtrace sez she'll start working soon.

Amusement lineage in local dailies lowest in years.

Lee Marcus, Pathe prexy, paused for a conference here.

Eddie Barr, "Ditspatch" columnist, vacationing in New Orleans.

Hal Groves, Copyright's exec, hogs the spotlight on film row now.

Wade Williamson quit Col to handle Blizzard (cooling) sales in Atlanta.

Park board recently grossed $1,077 from swim pools for one week-end, at 5-25 per.

Oscar Blatt pulling his annual style show for merchants. Formal opening of fall season.

Tommy Thomas, midway mgr. at fair park, added a free dance floor, to beat the swim pools.

Doug Hawley, "Times-Herald" panner, is red-headed, and femme p. a.'s call him a darling.

Joe Shure has the natives sold on his golfing. They tell him Bobby Jones looks like a cluck, in comparison.

Buck Weaver, petulant indie exhib, dropped plans for small-town wheel in south Texas for a job with Monogram.

W. W. Lewis keeping Old Mill on the profit side. With s allest staff on the stem, Faye Lemmon, p.a., and A. D. Deason, asst.

Publix's new big four for the lobby confabs, John Friedl, Jim Cherry, Ray Beall and Frank Starz. Starz makes it new.

City managers revamping WRR's old studio in Jefferson hotel for short wave police broadcaster. Permit application pending.

Harry Fulgham, head booker for Hughes-Franklin divish here, drafted by P-P. Replaces Dick Potter, latter now with P-P's east Texas loop.

Louise Britton, pop headache for local little theatre, crashed page one deluxe by quitting and marrying Bill McGraw, dist. attorney. McGraw l. t. actor on side.

Lamar Newcomb replacing Joe McKinney as radio inspector for Commerce Dept. in this section. McKinney transferred to Miami. Newcomb moved from Atlanta.

Seattle

By Dave Trepp

Thelma Lorenzo here from Chi on visit.

Vivian Wolfe at the Fifth avenue again.

Vic Meyers band at Roseroom night club.

Evelyn Ruth and Bob Malloy down south.

Gordon Wright directing publicity in interim for RKO division.

Jack Reed in from Spokane for a few days, where he is an m.c.

Pinkerton Day now m.c. at the Dick Parker pavilion walkathon.

Three thousand enroll at Fifth avenue dance school and still going.

Mrs. Emil Firpo, ate queen of local religious sect, elected queen of Alki bathing beauts.

Johnny Northen now p.a. for wrestling matches promoted by von Herberg, Gottstein and Edris.

Tom Olsen back from Vancouver Island. Vacation cut short by reopening of Paramount theatre.

Victor D. Leavitt, president of Leavitt, Brown & Huggins, at local hospital following major operation.

Ashly McRae, champion fisherman from the shows hereabouts and there, came back minus even a good fish story.

Hjordes Furu summering in Seattle after 10 weeks in Japan with eight American girl dancers, two male and Mitaio Ito. Concerts in leading towns proved successful.

LeRoy Johnson, general manager for Jenson-von Herberg houses in Seattle, is his full name. He is not Leroy Johnson, formerly in Seattle and known as p.a. for Colleen Moore.

Detroit

By Lee Elman

Lew Wisper, owner of the Picadilly, goes for the midnight amateur shows.

Jack Goldhar took his cut. Tonsils, and now he is coughing much better.

Smiling Dave Silverman of Shapiro, Bernstein, has the only music office left in town.

Earl Goldman back at the Fox after vacation. Rest didn't help his hair at all. Balder hourly.

Dynamic Dave Davison is going on a show boat cruise. Doesn't deny that he might have made a tieup.

Billy Knight of Harms is getting so he works in gold knickers. Says it gets the buyers in a better frame of mind.

Whispering Will Collins has anonymous sec who reports his programs for him and with gentle criticism.

Sammy Clark had a birthday and came to the big town from Toledo to celebrate. Insists he's over the legal age.

Myrtle Paley-Platt is working at the Paramount after a several months layoff when she posed as Mrs. Platt.

L. J. De Young of "Detroit Saturday Night" doesn't trust elevators since he had a narrow escape the other day.

Evelyne Cleunes is the new looker at the Standard Film office. Known to make out the same contract several times.

Arthur Frudenfeld back. Picked a week to return when a big week at the box office. Not so much of a shock this way.

Eddie Loughton spends his day off out at the lake running butter and eggs into town. Never thought he'd end up that way.

Roy Kalver fast becoming known as the big shot from Chicago. Has been known to visit Windsor. But keeping secret the attraction, if any.

Audrey Lytell, local Film Board sec, had a fight with her boy friend, "The Cleveland Flash." Refuses to divulge whether it was over "protection."

Audree Johns has a new clock in her office at the RKO. Clock isn't so decorative but Audree makes up for it with nice red hair and what goes with it.

Mrs. Nelson Ingham is in town but that doesn't help her much as Nelson spends all his spare time playing golf. She's thinking of taking up the game.

New England

Oscar Hitt cartooning at Provincetown.

Gene Byrnes cottaging at Madison, Conn.

Billy Taft summering at Springfield, Mass.

William Carrol Hill summering at Manomet, Mass.

Boaz Pilar at Crawford Notch in the White Mountains.

Waterbury, Vt., "Record" opens radio station, WDEI.

Chrystal Herne resting at Hope Farm, Dennis, on the Cape.

Elliott Lorraine riding a threshing machine at Brookfield, Mass.

Arthur Martell batons C. M. T. C. band at Fort Adams, Newport, R. I.

Will Irwin and Mrs. at the Artists' colony in Second Cliff, Scituate, Mass.

Ray Perron's orchestra "marooned" on Block Island for the summer.

New York Players at Ivoryton, Conn., did capacity with "It's A Wise Child."

Sinclair Lewis permanently loans his Nobel prize medal to the Vermont Historical Society.

Ku Klux Klan seeking to enlist New England women in effort to build up night shirt order again.

Olin Howland and Paul Reimer leave former's summer home at Huntsville, Conn., for Hollywood.

Warren Francis of "United States Daily" staff, Washington, is visiting his parents in Taunton, Mass.

If you visit the Cape (Cod) Cinema don't miss Rockwell Kent's mural and the theatre's flower gardens.

Forrest Abbott Players at Whalom Park, Fitchburg, Mass., where there's been summer stock for the past 16 years.

Dal Buell, soloist with People's Symphony orchestra concert at Brookline, Mass., with Will Dodge waving the baton.

Former showgirls, Helen Jepsen and Ruth Donaldson, of Minneapolis, conduct evangelistics campaign in Worcester.

Two of the best looking theatre news pages in N. E. newspapers are those in the Worcester "Gazette" and Hartford "Times."

Violet Heming, Barry O'Neil, Leo G. Carroll and Spring Byington among those in "Let Us Be Gay" at the Cape (Cod) Playhouse.

Mrs. Yetto Lanfield of Chicago, mother-in-law of Shirley Mason, is visiting at Dorchester, Mass., and making a sweater for Shirley's new baby.

May Eccleston, Madeline Berlo and Mabel Fane, former N. Y. Hippodrome diving stars, meet at Achshnet Park, New Bedford, for the first time in years.

Geraldyn True, leading woman of the Rice Players on Cape Cod, announces engagement to Donald Fawcett, Chicago business man. Wedding set for Oct. 20.

Eight men, arrested at Augusta, Me., found drinking the following concoction: Bay rum, vanilla extract, alcohol extracted from canned heat and denatured alcohol.

Post and Gatty, round world soarers, only got about $40 at the Springfield, Mass., airport when greeted by a slim crowd on their NBC tour. Slim sum compared to $1,500 paid by City of Boston.

Dick Maedler and Lou Walz with a Movietone truck, taking pictures on Cape Cod under direction of W. W. Atwood, president of Clark University. Will use films in geography classes. They'll go to Maine, too.

Carl S. Wheeler, former manager of WLEX, Lexington, Mass., prospering as big butter and egg man, running grocery store near Lake Mooselookmeguntic in Rangeley chain. Bob Wolfe and Andy Holtz visiting him.

Eugene O'Neill's summer cottage at Provincetown destroyed by fire of suspicious origin. Report two men left a yacht in a motorboat and landed near the cottage just before the flames broke out. Then they returned to the yacht, which left the vicinity.

Salt Lake

By Philip G. Lasky

Fox Movietone truck came here from Cheyenne Frontier Days to shoot Covered Wagon Days.

Free car stunt whereby free Ford given away each night at Saltair a failure. Advertised 30 cars but stopped after 12th car.

Fire did $165,000 damage at Saltair. Giant racer and number of concessions destroyed. Five years ago entire resort burned down.

RKO Orpheum staged public wedding on stage. Two pages of merchants tieup advertising. Two nonprofessionals picked up at marriage license bureau.

Merchants thankful for three-day Covered Wagon pioneer celebration.

Wrestling season closes until September. According to figures 138,000 fans paid during eight months.

Olsen and Johnson stacking 'em in at RKO Orpheum. Not enthusiastic about four-a-day. Regular acts get 25% cut in Salt Lake. Unknown whether this act was forced to take out. Three acts instead of four this week account O&J.

CHATTER

Syracuse

By Chester Bahn

Raymond B. Jones, wife and son home from Texas.

Frank W. Clark, managing editor of "The Herald," back on the job after siege of illness.

Keith publicity now being handled locally instead of from Rochester, where Hav Nash doubled for the two towns.

Midway stays at the New York State Fair this year, but it may give way to a recreation center eventually.

H. N. Albright is acting city manager for Fox in Utica, following transfer of John S. MacNeill to Niagara Falls.

Fred Jordan, former Temple manager here, will be out with one of Channing Pollock's "House Beautiful" companies next season.

Jack Singer, who once had his own burlesque stock at the old Savoy here, in town last week as stage carpenter with Loew's unit.

Upstate police seemingly baffled by band of cracksmen specializing on theatre jobs. No trace of men responsible for series of robberies.

Arline Judge, Radio's ingenue vamp, will stop over in Syracuse to visit her brother Jack, of Fox-Eckel, on an eastern trip when "Are These Our Children" is completed.

Two girls with a heart—Bernard and Henri—trouping for RKO here. They went up to Loretto Rest, Catholic home for the aged, on a press stunt, and they returned with 30 pounds of candy.

Bruce Brummit's bandsmen at Loew's doing a novelty overture this week, playing "Poet and Peasant" overture in the dark without benefit of the score. Harry Shaw's idea; he's acting manager.

Mary Louise Finn of the Brooklyn staff of the New York "Daily News" visiting the scene of her first triumphs. She was the feared "Hobo" who razzed local theatres to a farethewell in the undergraduate daily a few years back.

Paul H. Forster, Fox-Eckel organist, and his radio partner, Gus W. Lampe, house manager, getting a nice bit of publicity for themselves by appearing in the free municipal vaudeville shows given during the summer in Thornden, open-air ampitheatre.

Inspector of Public Assemblies Charles Wilkes, assigned to the local Rialto, jumped into the near-hero class when he rescued a youth from two robbers who were beating him up. Wilkes, passing in his auto, noticed the attack, halted his car and took a hand. The robbers fled.

Minneapolis

By Les Rees

Hottest and dryest July in city's history. Heat record broken last week with 104.

Eddie Ruben back after laid up at Lake Minnetonka summer home by ivy poisoning contracted while in swimming.

American Association ball club on road again after poorest mid-season home stand in many years. Depression and failure to win.

None of local sheets sent sporting editors to cover the Sharkey-Walker scrap at New York. All three were at Schmeling-Stribling ringside.

Date of annual Film Board outing at Detroit Lakes, Minn., changed from Aug. 7-8 to Aug. 21-22, so as not to conflict with golf tournament at Alexandria, Minn.

Minneapolis golf fans turned out en masse and helped to keep loss on St. Paul national open tournament under $5,000. Advertising received by town worth many times that amount.

Dick Gilbert, RKO division exploiter, blossoming forth as crackerjack m.c. at Monday night's Orpheum-KSTP talent search shows between regular first and second evening performances.

Rochester

By Don Record

Hottest summer in years so far.

Report burlesque returning to city this fall.

Beaches getting crowds but little spending.

Dave Nolan vacationing. Nobody knows where.

Ice cream peddlers so thick they tread on each others' heels.

Clarence Little returns to the "Journal" as editorial writer.

Charles Ritchie's stock at Lake Placid folds after three weeks.

Finding Washington too hot, Alger Beane joins "D. & C." staff.

Jack Simons pinch hitting two weeks as manager at Loew's Rochester.

Anita Duffy, stylist for the "Democrat and Chronicle," gets bequest of $67,000.

George Kondolf, Jr., hopes to produce "A Woman of That Kind" on Broadway this fall.

Geraldine Rose, chorine in "Fioretta," announces engagement to Jens Lechten, dancer.

Local stores have gone sale crazy. Plenty cash pouring in when they click, but shops empty in between.

Harry Royster, district manager for Publix, smiling again. His wife convalescing after serious operation.

Clifford C. Smith, former manager of the Gayety, burlesque, here, now running the Casino, Brooklyn.

Manager Al Kaufman, of the Capitol, has been looking over theatres as possible additions to Comerford chain.

Grady Nix, doing the Globe of Death ride at Sea Breeze Park, said nix to a second ride on the roller coaster.

Joe Laurie, Jr., at the RKO Palace, took over Dave Kessler's drama page column in the "Journal" for one day.

George S. Brooks, former Fox dialog writer, who bought an estate with four bathrooms and now has to work doubly hard, had stories in recent numbers of "Colliers" and "S. E. P."

Washington

By John Daly

Frank Hall made acting director N. C. W. C. News Service.

All traces of the old Poli now removed. Grass planted on site.

Phil Pratt, writer, staged farewell party for Gen. Smedley Butler at Quantico.

Louis Browne, former Washington newspaperman, now doing publicity at the Fox.

Larry Sullivan writes the inside story on secret service coup of evidence against Al. Capone.

Andrew R. Kelley, drama editor of the "Times" in New York. Desk occupied by Archie Jamieson.

George Cohan has written a song, "Father of the Land We Love," for the George Washington Bicentennial Celebration.

Graham B. Nichol, formerly of the "Times," in complete charge of al. publicity for Mr. Mellon's Treasur. Department.

George Abell and Drew Pearson, Washington correspondents, among those rumored as writing "Washington's Merry Go Round."

William Murphy, Jr., of U. P., runner up for first prize in Pugsley Journal's in award for best Washington correspondence of the year.

Imogene Taylor Walcott, daughter of Mr. and Mrs. Stoddard Taylor, of the Belasco, attending to all local business while her parents vacation.

Michael Flynn, for 20 years managing editor of the Washington "Herald," Hearst, gives up the reins. On vacation with no plans announced.

Jerome Fancuilli, former N. Y. "World" correspondent, son of the celebrated bandmaster, now chairman executive committee Virginia Motor Truck Owners' Asso.

Steve Cochran, manager of the National back at his desk after a month's vacation. Theatre opens Sept. 12 with Glenn Hunter in a new play, "Peter Flies High."

Queens

By Henry Willson

Paula Stone tanning at Casa del Mar.

Al Segal claims to have another find in Frances Shelley.

His Honor the Mayor stops traffic daily on his way to a beach club.

Walter Dreher signs run-o-the-play contract for "Once in a Lifetime."

Kay Mott is doing the column about show people in Great Neck "News."

Angelo Ferdinando's orchestra drawing to Pomonok Club Thursday nights.

Gordon Wallace, two years with Civic Repertory Theatre, back from Canada.

Mrs. Owsley left for Hollywood last week to visit her son Monroe. She calls him "Buck."

Pedro de Cordoba has the lead in "The Romantic Young Lady" to be produced by Martin Coffin at his Locust Valley Playhouse.

Baltimore

Sam Gilman over vacation.

R. H. Cherry off to Canada.

Gustav Klemm back to work.

Frederick R. Huber loafing on Lake Sunapee, N. H.

William Saxon back from two-week motor trip north.

Arne Lundberg in town to paint symphony set for Lyric.

Charles McLeary recuperating from app op; leaves town for rest.

Little theatre to have new name (Europa), but same manager, Herman C. Weinberg.

Jack Haurig going to Valencia as manager. S. E. Gosnell, present mgr., to Pittsburgh.

Izzy Rappaport, new prop of Hippodrome, spending plenty readying house for reopening.

Adele Gutman Nathan, who grew up here, congratulated on appointment as dramatic counsel for approaching Chi World's Fair.

San Francisco

By Pat Casey

Al Warshauer back from vacash.

Ed and Peg Fitzgerald house hunting.

Virginia Spencer, KYA pianist, on vacash.

Will Rogers, Jr., to enter Stanford this quarter.

Hermie King from Sac. to replace Jan at Oakland Fox.

Genevieve Tobin, here on holiday, buys fur coat for fog.

Capt. Dobbsie and his radio troupe back from Hawaii.

Ben Bard, m. c. in Fanchon & Marcos "All at Sea," Fox.

Arvid Erickson p.a. Golden Gate back from Bohemian Grove.

Dick Spier to Victoria, B. C. Going to sleep two weeks, he claims.

Right Bower Johanesen to Russ River for water and whoopee, one week.

Muni chorus planning to go Hollywood Bowl under Maestro Alfred Hertz.

Jan Rubini subbing for Walt Roesner at Fox. Walt on cruise in his yacht.

Phyllis Dare, touted as Lunnon comic opera star, here on three months' vacash.

Ancil Hoffman joins George A. Putnam as matchmaker. Putnam won license to hold bouts.

Davies theatre imitates Warner house by reviving old feature films in addition to regular bill.

Carlton Morse and Carol Coleman, respectively writer and producer for NBC, chasing fish.

Rox Reynolds leaves the "Chronicle" flat. Hank Ritter speeding up the circulation of same sheet.

Nita Mitchell will sing at Club Ambassador, Chi, in November.

Next, Emile Umann, who'll sit on edge of swimmin' hole in plus fours for two weeks with nary a plunge.

J. Hampton Hoge again in print. Fourth wife suing for divorce. Not a year since third leaped from window to death.

Mrs. Sophie Newmeyer, of Berkeley, presents "Late Springtime" at the Fulton, Oakland, with a different amateur cast each evening.

Homer Curran up from south for opening of Billie Burke in "Vinegar Tree" at his theatre. Ditto, Louie Macloon and wife, Lillian Albertson.

Lynchburg, Va.

By N. L. Johnson

James Resley, manager of Isis. Ex-asst. at Paramount.

Ann Melodie is Mrs. Willis Grist Jr., wife of the Publix city manager.

Senator Carter Glass is a sidewalk spectator every day at the building of his new newspaper plant here.

Town's newest building 17 stories high and second tallest in state—getting finishing touch. Tallest, 20 stories, at Richmond.

Trade show usually held here every year drawing retailers from as far away as Georgia and Alabama won't come off this summer. Too much dep.

Milton Apperson, who sports edits the morning "News," uses his spare time to engineer a column on the sports page of "The Advance," afternoon daily.

Denver

E. F. Clark, special rep. N. Y. office RKO-Pathe, here on biz.

Minnie golf license cut from $50 to $12.50. Three running this year. Fifty last.

C. Parkhill Harvey, adv. mgr. "News," elected president Executive's Association of Denver.

Caught Buzz Briggs, state mgr., and Emmett Thurman, sec. RMTOA, in conference. No info given out.

Tom Thornton now selling for Col.

Dr. Severence Burrage did his annual golf marathon on his birthday —a hole for each year—63. Chased the pill 13 hours.

Sylvia Di Gaetano and her husband, Don Darragh, formerly with Sells-Floto, returned from eastern vacation. Her sister, Ada Di Goetano, returned with them.

To collect his salary, the new police magistrate, Alvin H. Pickens, was forced to post a surety bond with the city auditor. City Council has not o.k'd the job nor salary.

The following exhibitors were seen on film row: Perry Slater, Jewell, Colo.; R. H. Sailors, Palisade, Colo.; J. F. Carper, Lafaye te, Colo.; E. C. Dettman, Imperial Neb., and Sam Cain, Pueblo.

An installment divorce—the first in Denver—when Mrs. Louise A. Ranum was granted a separation from her husband, Arthur. She had insisted all court expenses be paid in advance. He has been making regular trips to the attorney's office making payments.

Oakland

Dull month.

Emily Lowry home.

DeWolf Hopper at Fulton.

George Ebey also back on job.

Roxie reopened to good business.

Dale Winter to follow Hopper at Fulton.

John Ivan vacationing in Santa Cruz mountains.

Open air of "The Cardinal" at Greek theatre fair.

Mike Cohen gone to Hollywood on advertising campaign.

New Paramount beginning to take shape uptown. Scheduled for late fall opening.

Town escaped the apple salesmen, but is now flooded with push cart tamale peddlers.

Hermie King back in saddle at Fox-Oakland after long season in Seattle and Sacramento. Replaces Jan Rubini.

William S. Rainey, of NBC in N. Y., played Nanki-Poo as a gag for one night at Fulton. Out here for the Bohemian Club Jinks.

Phil Phillips, of Fox West Coast publicity, moving to Richmond to take over opening campaign for new Fox theatre. House bows coincident with opening of new Ford assembly plant.

Birmingham

By Bob Brown

Charlie Haug is in Lousiville, visiting.

Ben Sims still around town. Says he's reading a lotta books.

Second avenue with all the dark houses is now dubbed "Dead House Lane."

The Alabama fishing rodeo comes off Aug. 17-19 at Dauphin Island, Mobile.

Slot machines and punchboards will be outlawed Oct. 1. Law makes possession unlawful.

Bill Hinds hunting a shady spot while waiting for a street car. He might try wearing a hat.

George Steele is due back in a few weeks, when there is going to be a little more gossip around the town. And wonder what's he coming back for?

A Press Club has been formed at Montgomery with quarters in the Whitley hotel. Two dozen members in the club. Modeled after the Birmingham Club.

A rider has been attached to the City Commission bill in the legislature permitting Sunday shows in Birmingham, it became known last week. Who was responsible for the rider nobody knows, but show business is getting the blame. The rider is being fought plenty simply because it was attempted to slip it by.

Westchester

By Al Crawford

They call 'em "tea parties" in ritzy Westchester.

Excursion boats running from Yonkers to Coney Island.

Survey showed 102 brands of 5c cigars sold in Westchester County.

Real names: David Manners is David M. Acklom, Hastings-on-Hudson, when home.

Playland management says "Variety" is all wet when it estimates gross of $8,000,000 for season.

Jimmie, 5, son of James Grady, manager of Loew's, New Rochelle, has a broken arm sustained in a fall.

Margaret Widdemer, Larchmont, has made that village the locale of her new novel, "The Truth About Lovers."

Roy W. Howard, head of Scripps-Howard newspapers, is arranging to have life insurance increased from $2,000,000 to $4,000,000.

Yonkers police have failed to get Benny Leonard into court. The ex-lightweight champion was given a summons for speeding last January.

Mrs. Ilse Fuiks, Yonkers, left $100,000 by father, late Oscar Fuiks. She is wife of Lewis J. Fuiks, known as Victor Arden to stage and radio.

Claire Ray and her husband, Charles E. Carnevale, now in a marital jam in the Manhattan courts were married in Mt. Vernon last Sept. 25.

Dispossess proceedings brought against Eric Zardo, concert pianist, Pelham Manor. Landiord says $370 is coming. Mrs. Zardo was widow of Harry Frazee.

New Rochelle health department investigated complaints that air in that town's theatres was too frigid. Found oke when temperatures ranged from 70 to 75. Outside it was 93.

August Wolff, N. Y. City, was stricken temporarily blind while watching the pajama and bathing suit parade at Playland. Case was dignosed as "color blindness" at hospital where he was taken for treatment.

Pittsburgh

By Hal Cohen

Karl "Press" Krug vacationing.

Jack Pettis has taken over the Villa Royale.

Johnny Davis leaving Jimmy Joy's band to go with Smith Ballew.

Father of Bill Scott, Stanley mgr., is boxing commissioner in New Jersey.

Earl Lipsky doing a chatter column in the Joosh "Criterion," weekly.

Moe Glanz back in town after getting a Baltimore medico to go over him.

Fuzzy Pfarr, former "Sun-Tele" columnist, now with the New York "Journal."

Scott and Frank Roberts, Enright mgr., won $50 prizes in WB June drive.

Bernie Armstrong, organist, and Dorothy Bushey, ingenue, have set a September date.

Johnny Perkins tips the scales at 304 and says he seldom varies a pound either way.

Lloyd Huntley's Colgate band making a long stay at the Willows, Oakmont roadhouse.

One of those armchair restaurants now advertising ham and fried egg sandwiches for a nickel.

Dave Broudy's two-year-old kid, Stanley, already jumps up and down like an orchestra leader.

Bride news includes marriage of Dolores Doll, ex-chorister, to Don Bestor's banjoist, Billy Yates.

Top for speak bartenders here said to be $125 a week, with only one or two of 'em getting that.

Joe E. Brown, Fifi Dorsay and Dave Rubinoff "in person" bookings for the Stanley during August.

Herman Middleman around golfing for a week before leaving for Louisville to join Olive Faye in vaude.

Ford Miller, announcer and program director at WCAE, doing some lake fishing for a couple of weeks.

Post and Gatty got to town an hour ahead of time and had to fly around waiting for the reception committee.

Bob Taylor, "Post-Gazette" newshound, helping Mike Mussmanno, the legislator, in his fight for one of the judgeships.

Dick Leibert got up the middle of the night last week at Cambridge Springs to help the local volunteer fire department.

Kitty Ray, former Enright chorine, will become Mrs. Earle Bailey, wife of the Philadelphia theatre mgr., next week.

George Shaeffer, of the Warner contact department, has a new car and the bidding investigation is already under way.

A couple of locals are in New York dickering with the Shuberts for the Pitt theatre here for one reason or another.

John McGreevy breaking his new wife into being a showman's spouse by spending only two nights a week at home already.

Johnny Harris tells about visiting a theatre exec whose wife was never bitten by mosquitoes because she had no "insex appeal."

Depression hasn't had any effect on the price of booze locally. Beer is still a quarter a throw with whiskey four bits and gin 35 cents.

Dolly Stark, National League ump, stuck his diamond ring in a brother ump's pocket at Forbes Field the other day by mistake and was frantic for hours.

Westport

By Humphrey Doulens

Billy Selwyn has a new speedboat.

Claiborne Foster at her Weston farm.

Mark Leuscher's family going abroad.

John Tunis has returned from Europe.

Paul Streger, producer, out for a few days.

Alice Kauser conducts a nursery out here.

Mrs. John Held, Jr., to the coast by airplane.

Mr. and Mrs. Herman Moses here for a few days.

Frieda Hempel at South Norwalk for a few days.

Greek Evans engaged for "Always Young," new musical.

Mrs. Burk Symon directing music for Silvermine Sillies.

Bernard Savage joins Langner's company at Westport.

Elliott Dexter, once a film star, has been the guest of Roy Gordon.

Phil Ott is training his brother, Charlie, for the Boston lightship swim.

Lillian Gish has joined her mother and sister, Dorothy, at South Norwalk.

Mr. and Mrs. Coburn, Maxwell Anderson, Edith Taliaferro and Robert Garland out.

Frank Reilly will present Peggy Wood in "The Cradle Song" at the Country Playhouse week Aug. 17. Elaine Temple, English actress, in cast.

Hellinger Says Goodbye

(Continued from page 37)

diately. She was one Follies girl who could have had her millionaire if she wanted him. But she was searching for something more. She was looking for love.

I remember one Sunday night last winter when she had a date with one of the biggest magnates in the picture business. Her mother had a slight headache and Helen cancelled the date. Later the same night, my wife and I drove to her house. And I told Helen she was just a trifle foolish.

"That guy's a good egg," I told her. "More than that, he's liable to put you in a picture spot. Still more than that, he's liable to go daffy and buy you one of the most beautiful outfits you ever saw."

She smiled.

'Sure he's a good egg," she agreed, "but mother's more important. More than that, if he wanted me for pictures, he wouldn't have to take me out to let me know about it. And speaking of beautiful outfits, have you seen the mortgage on our roof?"

That was Helen Walsh.

On Tuesday afternoon, Aug. 11, the Ziegfeld Follies is giving a testimonial performance for Helen. It is not a charity affair in the strict sense of the world. It is merely a gesture toward the memory of a girl that everyone loved.

Everybody is donating his or her service. Ziegfeld is giving the theatre. The musicians and the stage hands refused all suggestons of payment. From the lowliest porter to the highest salaried principal, those people will work on that matinee day as they have never worked before. The theatre will be scaled at the usual matinee prices, but the first few rows will go to those who wish to contribute just a little bit more.

And there you are. The mortgage is finally going off the Walsh home. When the proceeds of that matinee are turned over to Mrs. Walsh, the one thing to which Helen was devoting her life will finally have been accomplished.

She'd be very happy if she knew that she had made good.

* * *

Listen, God. I don't want to be sacrilegious, but all those who are doing Your work tell me that You're a Regular Fellow. You saw fit to take that kid away and no mortal is mighty enough to question Your judgment. I guess, maybe, You saw she was so sweet and just wanted her a little closer.

But I want to tell You, God, that she loved You. If You'll just get out the little book You'll discover that she never missed church on a Sunday morning no matter where she was. We spoke about You many times. And I know she loved You.

Please, God, take good care of our pal. Because she was real. And sweet. And true.

Carroll as Beaut Picker From Other B'way Shows

Earl Carroll appears to be attempting to uphold his self-inflicted title as beaut gatherer for his "Vanities" by persauding the beauts from other musicals to join his show. Carroll so far has taken some of the girls from "The Follies" and "The Band Wagon."

Several of the "Follies" girls recently turned in their notices to Ziegfeld, including Eileen Wenzel, who had appeared in a former "Vanities."

The others are being permitted to work out their two weeks, but Miss Wenzel was given her two weeks' salary and told not to come back, the order being relayed to the stage doorkeeper.

Importer Hangs Himself In Hotel Piccadilly

James W. McGlone, 45, importer and head of the firm of Brazilian nut company that bears his name in Hudson street, committed suicide by hanging at the Hotel Piccadilly.

McGlone lived at 493 Edgewood road, West Engelwood, N. J. He was married. Two children survive him besides his widow. James W. McGlone, Jr., claimed the body.

Three suicide notes were left, assert Detectives Charles Dugan and Dave Mullee of the West 47th St. station. One of the letters was left to his widow; the others to business associates.

The letter to his widow stated that he regretted ending his life and asked forgiveness for telling "white" lies. He asked one business associate to wait until his widow collected his life insurance that amounted to $100,000 before he pressed the family for several hundred dollars he had borrowed.

A maid went to the room occupied by McGlone. Unable to enter, she summoned hotel Detective John C. Nixon. The latter found McGlone suspended to the transom of the bathroom. He had stood upon a chair, attached one end of a rope to the transom and the other to his neck. He had registered Friday (31).

NEW YORK THEATRES

COOL MARIE DRESSLER Polly MORAN in "POLITICS" On stage—Variety Revue Capitolians, Bunchuk Orch. CAPITOL B'WAY & 51st St.

ROXY 50th St. & 7th Ave TRANSATLANTIC with EDMUND LOVE—LOIS MORAN On the stage: Behind the Scenes at the Roxy — HERB WILLIAMS Orchestra—Roxyettes—Ballet

FRED & ADELE ASTAIRE HELEN BRODERICK FRANK MORGAN TILLY LOSCH in THE BAND WAGON The Perfect Revue "A grand amusement, with contagious melodies, enchantment, hilariously funny episodes which make it a spellbound revue—a hit."—Winchell Daily Mirror NEW AMSTERDAM W. 42d St. Evs. 8:30 Mts Wed & Sat. 2:30

BEATRICE LILLIE and ERNEST TRUEX THIRD LITTLE SHOW MUSIC BOX Thea., 45 St., W. of B'way CH. 4-6160. Evs. 8.30 Mats. Today-Sat.

ZIEGFELD FOLLIES Glorifying the American Girl GREATEST SHOW ON EARTH ZIEGFELD THEATRE, 54th St. & 6th Ave. Coolest Spot in New York Only Theatre Cooled by Frigid Air! Entire Balcony $1 to $3—No Tax Mats. Thurs. & Sat., $1 to $3. No Tax.

RKO MAYFAIR Bway & 47th Always Cont. Show Cool RICHARD DIX as the 'Reckoner' in RKO Radio's "The Public Defender" with SHIRLEY GREY RUTH WESTON—PAUL HURST

PALACE 47th St. & B'way Mats. Daily, 2.30 HELD OVER FOR A 3d WEEK KATE SMITH LOU HOLTZ LYDIA ROBERTI LEW POLLACK & CO. WILLIAM GAXTON

58th ST. 58 St. Lexington & 3d Ave. 11 a. m. to 11 p. m. Wednesday to Friday, Aug. 5 to 7 Two Big Features JOE E. BROWN ONA MUNSON in "BROADMINDED" "SHERLOCK HOLMES' FATAL HOUR"

86th ST. Cor. Lexington Ave. Wednesday to Friday, Aug. 5 to 7 JOE E. BROWN ONA MUNSON in "BROADMINDED" BLUE RHYTHM BAND

Abbott-Walden orchestra now playing three nights weekly at the La Monica Ballroom, Santa Monica, Calif.

Irv. Doling's Garnet Goblins now playing Carey's Outlook Grill Room at Lake George, N. Y.

In One Day

Hollywood, Aug. 3.

The tourists' conception of wild Hollywood was perfectly exemplified by Jack Harvey, Jimmie Durante's private sec., who was exiting from the Roosevelt with the Schnoz. Jimmie was doing his usual protracted glad-handing and Harvey, while waiting around, kiddingly grabbed one of the girls for a few dance steps in the outer foyer of the hotel's restaurant.

Mr. Tourist got a load of that and exclaimed to his party: "See! That's Hollywood for you."

Harvey turned back: "Sure! That's Hollywood!" (P. S.—The boys had only arrived the day before.)

Fastidious Sing Sing

Hollywood, Aug. 3.

Andy Callaghan of Technicolor received a letter from the Welfare League of Sing Sing requesting some color films gratis. Letter said the prisoners don't enjoy ordinary black and white films in the hot weather.

Letter also said that if Tech had any musicals the boys would appreciate them. The only music they heard was the prison band, which wasn't so hot this season.

Hollywood Shorts

(Continued from page 15)

It's too bad that ole beer barrel and you couldn't even buy their own daughter out of her apartment and pay her fare home. If I ever have a daughter—knock wood—I'll pay her fare home and keep her away from beasts like Mr. Bentle, the supervisor. You never really took no interest in me, ma. I know you got other kids, but look at them.

I come to Reno with a girl friend of mine that I met in Hollywood one night. I'm working in a night club as a prima donna which is singing and very pleasant work. Oh, ma, why didn't you scrape up that money some way? *Elsie.*

Reno, Oct. 10.

Dear Ma:

Who said I can't sing? Pa's got a lot of nerve putting things like that in your head and I wouldn't trust him if I was you because you can always tell what a man thinks about by what's on his mind.

Anyway, I ain't going to be here very long. Surprise. I'm going back to Hollywood to be an actress again and I don't need no money from you and that pickled herring. I met a swell writer the other night and he said I was the most beautiful girl he ever seen, only in big words.

He made me promise that I would come to Hollywood right away and he would have a picture ready for me to be a star. He is so fine, ma. I can't describe him, he is so smart and such big words.

Ma I think love has come to me at last, real love like you never had any from that ole sponge.

Love,
Elsie.

Hollywood, Oct. 15.

Dear Ma:

Here I am back in the city of stars, Ma, but I can't find that writer. Did I put his name in the letter I sent to you about him because I don't ever remember him telling me his name. What should I do, Ma? Look in that letter.

I wish I was back in Reno. What should I do, Ma? All I know he is a writer and he wears glasses.

Love,
Elsie.

Hollywood, Oct. 22.

Dear Ma:

How could you be so cruel, Ma? Oh, why didn't you accept that telegram I sent you; if I had only known I wouldn't have send it collect.

Dear Ma, all I wanted was money to pay that Villa Calotta bill and when I didn't hear from you I wrote a check on a bank that never heard of me.

Oh, Ma, I'm locked up. You got to get me out Ma. Tell pa I love him so much. What was that writer's name?

Don't let them hang me, mother of mine!

Your dear daughter,
Elsie.

'Round the Square

N. Y.'s Nautical Week-Ends

New York goes nautical twice a week. Every Saturday and Sunday those one-day water excursions are jammed from the water line up.

There are about eight short runs from New York. Some are all-day sails; others just deliver the cargo at a beach and back for more. Places taken in are Coney, Asbury and other Jersey resorts, Rye and Roton Point.

On a basis of $1 as the lowest cost of a round trip, the several boats running on each line and two or more trips, grosses are high. Crowds run from 1,000 up per run. One of the larger lines, running regularly to Boston and Providence, has a spare boat used on Sundays for a Connecticut jaunt. Mob usually is around 1,500 at $1.50 a crack. Steamer isn't a regular excursion boat, but provides staterooms and meals.

While the excursion boats and the crowds may constitute a strong argument against city life, they have similar salient points, including fights over seat and space ownership, uke players and bum singers, mamas and babies, and a questionable dance orchestra.

Jackson's Remorse Led to Suicide

Paul W. Jackson of the New York Telephone Co., who killed his housekeeper and himself last week, was known on Broadway, having handled most of the theatrical telephone business. He was despondent since last summer, when he lost his wife in a motor car accident. She was suffering from asthma and they were driving to Canada to seek relief. The car was ditched and the wife was thrown through the windshield, dying of the injuries sustained.

Jackson felt he was responsible for her death and brooded. A few days prior to the double shooting he asked Louis Ohms of the Empire box office for a couple of tickets, saying it was the last favor he would ever ask. He spoke similarly when phoning an undertaker whom he knew, to come and "get a couple of bodies." The mortician rushed to the Jackson apartment with a policeman within 10 minutes of the message, but arrived too late.

That Dreadful Explosion

Only those who may have been burned more or less can realize what a horrible end is death through fire. Which is why so many shivers have run up and down thousands of spines since the sadness of the Richman boat explosion concluded with the burial of Helen Walsh.

After the services for the unfortunate "Follies" girl were held, Willie Moore, Walter Winchell and Larry Fay as a self-appointed committee called upon Flo Ziegfeld. The committee suggested a Sunday night "Follies" benefit performance for Miss Walsh's mother. Zieggy approved without hesitation, but drew to the attention of the Broadwayites that Sunday night might prove to be a bad show evening, since the Saturday nights during the summer are off. Zieggy recommended a week day matinee instead, with the committee agreeing. They selected Tuesday afternoon next (11).

A few front rows for the special show will be held out for those preferring to pay beyond the box office scale. First purchaser of a ticket was Lou Holtz. He paid $250 for a gallery seat.

The Richman accident had two men in it at the time of different standing on Broadway. Mark Hellinger was one, always popular. Harry Richman was the other and the reverse amongst most of the regulars along the alley. Hellinger and Richman acted splendidly under their terrific stress, showing that they even subconsciously had right instincts, for the explosion in its first effect was sufficient to have stunned the entire party.

For Richman especially it altered impressions, re-establishing him with hundreds who had never been hot for the Harry Richman way. His way for years since he first started to collect a little fame and dough was the snooty way, and considered all wrong in the right places against his sawdust background.

As perfectly as did Richman and Hellinger act as rescuers without thought of self, as well did they comport themselves afterward.

25% Gambling Premiums

As though to forewarn players of money slot machines one roadhouse on Long Island, carrying two machines, gives a premium of 25% when making change.

Both are 25c. machines. Asking the cashier for $5 worth of quarters, customer is asked if intending to play the machines. Answering yes, the change becomes $6.25. For $10 one receives $12.50, etc.

How the house checks up with the slot machine owners through this premium giving remains a secret. The slot machine owners split the gross of the machines with the house. Usually the machines are hooked up so high the player has not a chance of winning over 50% on a single roll. In some instances where the house men know the percentage is too high, they reduce it, which is possible through the internal machinery.

Three or four slot machine makers or handlers are after installations around New York. A place may have one machine today and another from the other fellow tomorrow.

"The kitty" in a poker club around the Square has mowed down the cash among available players until now the poker room is selling $10 worth of chips for $9.

Familiar Faces Disappear

Many persons formerly comfortably attached to show business in some manner or other, have either disappeared from Broadway to escape questioning or hurt pride. Some show up now and then in search of almost anything to do.

One day last week a Broadway building advertised for a janitor and 600 applicants appeared. Many were long familiar around Broadway, but would never be accepted by a casting director for a janitor role.

A former showite who had been making a little better than a chorus girl's salary right along for years, the other day tried for anything after having lived on 25c. a day for weeks. He offered his services four hours a day to restaurants around the square doing anything in return for two meals daily. Turned down everywhere.

Several former actors and other show people are driving cabs now—one thing they knew how to do aside from theatricals.

The Dentist Finally Gets 'Em

Nat Levy, that tailor in Loew's State building, has a new upper set inside his kisser but as he says, "it took us a long while" to get the old fangs out. Levy has been stalling dentists for years. He has rushed out of every tooth jerker's office in Times Square, leaving ties or collars and sometimes both in his hurry to "keep a date."

Finally he was touted to a dentist who is a salesman and for whom he is now shilling. The D. D. S. suggested that Nat smell the laughing gas. The tailor knew how it smelled but he consented to take a whiff, then another whiff and before he knew it he was out and in again but with all the old grinders yanked out. While patting himself on the back, some egg with an ulcerated tooth, entered. He had been suffering for years. At Nat's urging he too took a smell, then some more and when coming too he was so happy that he hugged the dentist.

Vacation On a Bus

Depression or not, riding atop an open 5th avenue bus remains one of New York's main summer diversions.

Uncommon Chatter

By Ruth Morris

Slapsticking Marie Dressler

In "Politics" Metro is eager to prove Marie Dressler is an accomplished low comedienne. Just because she happens to possess a hilarious gift for mugging, she is backgrounded with slapstick that offers no contrast to her own decisive style. A film that approaches life from the viewpoint of the comic strips underestimates an actress capable of holding a legitimate laugh until she is ready to turn it into a tear. Miss Dressler draws many laughs in "Politics," but most of them are unworthy of her veteran talent.

Her co-worker, Polly Moran, strains to keep up with the unbelievable, tasteless events that concern a modern adaptation of "Lysistrata." Unpleasantly directed for the most part, she dominates one scene with a political harangue combining affected grandeur with misguided good intention. Her personality is most complete when she enlarges upon gentility and its graces, but producers prefer her throwing verbal custard pies.

Karen Morley clinches the good impression made in previous pictures by turning a poorly-written ingenue into a likable human being. Joan Marsh is sacrificed speedily on the altar of gangdom when she stops a bullet intended for a reforming gangster.

A Missing Number

Calling a Capitol theatre unit a "Variety Revue" covers territory. Costumes may be anything the designer happens to fancy and still come within the broad title that leaves the field open for a selection of good ideas.

A dramatization of "Minnie the Moocher" is a really swell number crying for more clearly defined production. A writhing chorus, picked out of darkness by cross rays of blue-green light, occupies one side of the stage; a blues singer wails from a shrouded black pedestal, while a darktown trio elevated at stage center, mimes the action of the song. If the costumes of the dancers had been of one gleaming fabric—instead of being cut up into small patterns—and if the singer had been high-lighted dramatically the number would have been a fine one.

Ballet costumes, half black, half white, improve a precision toe number; finale goes gay with South Sea plumage and a brilliant mixture of vermilion, yellow and blue.

Making the Heroine Dumb

It can't be gratifying to Shirley Grey that the entire action of "The Public Defender" evolves about her. Though the motivation for melodrama that shouts its way to a rip-roaring climax, she is neglected by the screen. She appears now and again to remind spectators that the hero's quixotic thievery is for love of her. Otherwise they might think him slightly mad, this rich young man who cracks safes, steals documents and, on the side, quotes Byron or Keats.

There is no reason, other than the strange story, why Miss Grey should be neglected by the screen. She films prettily, wears clothes with style and, though not particularly animated, is a personable ingenue. Nella Walker registers well-groomed hauteur as a conscientious chaperone.

Dorothy Mackaill's Nice Fit

Heaven, generally accredited with protecting poor working girls, eventually smiles on Dorothy Mackaill, heroine of "The Reckless Hour." True love triumphs in the end, as it should in a tale concerned with villains and the inescapable lure of their demi-tasses. The beautiful cloak model and her artist hero embark for Europe and holy wedlock, and all is well with that particular part of the cinema world.

Miss Mackaill, looking a trifle worn and not up to camera close-ups, is an excellent choice for a working girl heroine. She never condescends to parts that make her middle-class. She strikes their level and seems a thoroughly believable person to the many working girls in the audience who sigh, perhaps a bit wistfully, over her temptations and lightly glanced-over downfall.

Her clothes are descriptive of a mannequin whose position makes possible the purchase of expensive originals at bargain prices. Even though they appear to be models that no customer would hurry to buy, they are well devised and in fabrics of convincing luxury.

Once again, the advent of a picture baby has been treated with naive delicacy. The heroine might have at least knitted a pair of booties to spare the censors the embarrassment of deleting the announcements of her accouchement. Her lips move, but the audience hears nothing until her shocked auditor exclaims, "Not that!" "Yes," she admits. "That." For all the audience knows, the little "that" was discovered one day in a cabbage patch and immediately died of exposure.

In Russia It's the Pan

Participation in Russian films is simple. Dramatic ability doesn't count when all an actress needs is a face that expresses stolid determination. A low, broad brow, high cheek bones, full lips and somnolent eyes may total a perfectly dead pan but come within the boundaries of cinematic acting a la Russe.

The performance of the heroine in "A Jew at War" is limited to the expression of her large, dark and oppressed eyes. She broods through a series of artistic camera shots, her most animated study the one in which a glycerine tear wanders slowly down her cheek. Other actresses who stare inconsolably at the audience are old women, interesting character types, their faces brown and seamed, eyes dull and hopeless. It's a jolly, jolly life for Russian film ladies.

Did You Know That—

Phylis Haver, Bill Seeman, and the Rube Goldbergs are on a hiking trip together... Muriel Kirkland looked sweet and cool lunching at Rumpelmeyer's recently...Brian Aherne never seems to give a less perfect performance than he did opening night in "Wimpole Street," nor does anyone in the cast for that matter...Jeannette MacDonald (wearing a stunning printed silk suit, trimmed in fox) sailed in high excitement on the Ile de France Saturday morning...Barbara Newberry is fashionably thin as a rail these days...there's quite a theatrical colony at Sands Point, Long Island, this summer...Bert Lytell and Grace Menken (who was stunning in a red and white printed chiffon ensemble) stopped into Park and Tilford's the other night...Mr. and Lynn Farnol were vacationing on a big ranch, out west, last month... the former Dorothy Dilley lunched at the St. Regis, with a party of girls, last week... Julie Johnson wears a lovely white souffle dancing gown, made with petals and worn with a red and blue narrow belt, in "Shoot the Works"... Dorothy Hall, (visiting California for the first time) is craaaaaaaaaaaaaazy about it ...they say Earl Carroll's new theatre will knock 'em cold with innovations...Lou Silvers will establish a neckware business, on the side, this year and goes to Paris soon to settle details.

Hollywood Warmth

By Grace Green

Hollywood, Aug. 3.

Talk about silver linings, this sweltering and "unusual" (very) heat has been a good break for the outdoor dining patios. For example, it put the Roosevelt Hotel on the map after flopping just because somebody thought of converting a third floor terrace into an outdoor dining pavilion.

It caught on so well that the formerly exclusive Embassy Club has let down its bars and is now serving $2 table d'hote dinners to the public.

Last week both the Roosevelt and the Embassy had openings on the same night which was poor judgment although it didn't seem to affect either, for two places so near each other.

The Embassy drew out the stars and the stiff shirts while the "folks" were much more comfortable at the Roosevelt's roof in flannels and summery outfits. Many came over from the Embassy to the Roosevelt.

It was said there were over 600 couverts up to midnight at the Roosevelt, with the crowd handled beautifully. (Begins to look as though Ole Man Depression is on the run).

At the Roosevelt, Jack Pickford and his beautiful "ex-Follies" wife headed one big party which included Nancy Carroll, beautiful with her flaming red hair under a white Empress Eugenie hat. Her simple grey crepe dress was a little too sombre for her type.

Raquel Torres and Charlie Feldman headed another large party. Jack Robbins was song-plugging at another by entertaining all the orchestras leaders' wives including Mrs. George Olsen, Mrs. Gus Arnheim, Mrs. Slim Martin, Mrs. Bill Hogan and others.

Eddie Silton attentive to Claudia Dell as per usual. Al Rosen, another agent, at another table. Louis Cohen back from New York giving Dell Cohen a whirl in anticipation of their seventeenth wedding anniversary next Monday.

Jack Schultz, the white-haired Fox studio art director, and his charming wife, bemoaning all over again about his bum luck in Caliente. Danny Danker and Roscoe Arbuckle with a large party shifting from the Embassy. Arthur Caesar running for Governor or something, by running all over the place.

Charlie Vanda, former press-agent of the Roosevelt, who, they say, originated the now highly successful idea for the outdoor dancing patio and then got fired, was dancing with a pretty gal in a flowered frock.

Charlie Mosconi, Margaret Young, Monae Lindley, Clarence Brown, that handsome director, Winslow Felix, Felix Young—all these constitute the same crowd which usually congregates at such openings.

How New York Hits Miss

New Yorkers who are out here for any length of time, away from the Broadway shows and night clubs, have a habit of making notes on what shows they will see when they get back, while the locals who go East for periodic visits do the same thing. "Greeks Had a Word for It" was on everybody's list.

That's why when the "Greeks" opened at the Belasco here on a sweltering hot night it attracted a very nice audience. And as has been so often the case, these local productions of Broadway hits have made one wonder just why they were such big hits in New York. It couldn't be that N. Y. is so much easier to please. So is it because out here we expect too much?

Of course, in most cases, the reason the Broadway hits when they are produced on the coast do not impress so favorably is because of the poor casts. However, this doesn't apply here. Dorothy Hall came from the original Broadway cast, and she, along with the two other gold diggers, played by Wanda Lyon and Elda Vokel, were excellent. All the other players equally capable.

According to the program notes, Miss Hall brought some of her smart clothes from New York through the courtesy of William Harris, Jr. Greer, Inc., a local courturier, also did himself proud on Miss Lyon's and Miss Vokel's gowns. Particularly striking was Miss Vokel's rust brown evening ensemble. The gown had deep slashes to the knees, faced in apple green and worn with a green belt. People commented on her beautiful face and figure and wondered where she has been hiding all these years.

Dorothy Hall's petite blonde beauty was enhanced by a black velvet gown with its extreme decollete trimmed with large white ribbon ornaments.

Miss Lyon wore a knockout maize chiffon velvet frock and matching

(Continued on page 55)

Going Places

By Cecelia Ager

Titling for Feature

"Grand Street to Broadway," the stage show at the Paramount this week, is very fussy about its Grand street atmosphere. The troupe dances the "Bowery" and sings "East Side, West Side" dressed in large checkered costumes, the set is properly rickety, everybody tries to be tough and a few even say "scram."

By the time it gets to Broadway, it's all tired out. What's Broadway anyway, it feels. So it settles on a first act finale musical comedy scene, with white lattice work and boxwood hedges against a deep blue cyclorama. Probably it isn't precisely Broadway, but it's a good introduction to the feature, "Honeymoon Lane." This way the audience can be reminded of all the musical comedies that made Eddie Dowling famous.

The Bines Ballet groups themselves artistically about, fluttering huge pink feather fans to look like flowers on the tops of their green chiffon long-sleeved, high-necked sheaths. Gomez and Winona swoop out gracefully from the wings in a ballroom dance, Winona in white chiffon with a silver leather belt and silver cuffs on long white gloves.

Sylvia Froos steps forth to sing, decorative by reason of her white tulle dress with a beaded long basque. Three young ladies, one in blue tiered chiffon, one in pink taffeta ruffles on white tulle, one in white chiffon and sequins, pretend to be "Sally, Irene, and Mary" and each sings the appropriately reminiscent song. Ray Dooley is the maddening infant she make so remarkably funny. All the girls come back for the finale dressed in bouffant petaled dresses, bearing garlands of blossoms, and then sneak softly off, leaving the stage to Eddie Dowling and Miss Froos so they may walk through a greenery arch as the feature begins, the lettering of its title forming a second arch over their heads. Very pretty, very sweet, in sympathetic musical comedy manner to give the picture a head start.

Lure of the Sea

Despite its grandiose modernity, its Twentieth Century luxury, and its prophetic size, "Transatlantic" looks at life as if it were an old miracle play. It's rife with symbolism.

Storms at sea mean troubled hearts, the sunshine afterwards the happy ending. Passengers on the huge ocean liner represent mortals traversing their earthly journey, tagged for the audience as the Gambler, the Thief, the Lens Grinder, the Rich Man, the Courtesan, the Daughter, the Wife. No shading here. Characters are definitely good people or bad people, and that's the way they act.

Not on the Seven Seas floats there such a Gargantuan ship as the picture's Transatlantic. The meanest cabin is a spacious salon hung with fine silks with floor space fit to stage a marathon. Land-locked film fans will look upon its trappings and sigh with wanderlust. The glamour with which those in the hinterlands surround passage on Transatlantic liners increases magically after communion with "Transatlantic." Ship owners should subsidize this film, it makes their wares so enticing.

The lucky actresses embarking on S. S. Transatlantic are dwarfed by the beauty of the boat, Courtesan, Greta Nissen, can't wring from her indubitable physical charms quite all the allure they spell, against such a mighty background. Certainly her legs are good, especially when she dances impomptu, lifting the skirt of her slimly, graceful black velvet dress to show pink chiffon underthings seductively banded with black lace.

Lois Moran, the dutiful daughter, becomes somewhat of a Pollyanna bore, discreetly clad in good-girl uninspired simplicity. Myrna Loy, the loyal wife, looks hurt, but it's pygmy hurt, as are all human emotions viewed from the Titanic majesty of this ship. Miss Loy hasn't forgotten her strange eye make-up, a relic of her exotic days, which rings her lids so blackly by contrast it makes her eyes frighteningly light. Most of the time she's clouded with printed chiffons and large ropes of beads that give her a matron's look. Not until she's dressed to disembark, in a black clinging suit, shawl collared with tawny fox, and a little black skull cap, does her husband's reformed devotion seem sensible.

Backstage at Roxy

"Behind the Scenes at the Roxy" is just as sweet and orderly as before the scenes has always been. The glimpse of backstage life the Roxy puts forth will immediately dispel all rumors of naughty goings on formerly associated with rehearsal conduct. Save for a few frightened stage hands and a prop dance director in shirt sleeves watching the maneuvers of the Roxyettes, the only difference is the money saved on big stage sets.

"The Rehearsal Hall" episode shows Patricia Bowman momentarily practicing at a red plush rehearsal bar until the arrival of the perfectly schooled ballet corps. Miss Bowman is dressed in white, brilliant studded chiffon with long sleeves and a plumed hat. Quite in keeping with the splendor that surrounds the Roxy is her costume as a ballet mistress. The rehearsal hall, too, is no mean thing with silver columns, a tiered oval roof, and the ballet corps entering in duplication to suggest it's all done with mirrors.

The Roxyettes are just as identically repetitious in their rehearsal costumes as they are for regular performances. They wear white topped one-piece jerseys with black trunks, red belts forming arrowheads dead center, white berets with red yarn balls, and "Roxy" loyally inscribed across their breasts. When all this make-believe is over and the Roxyettes are actually doing their stuff for the finale, "The Roxy Theatre," they go magnificent in gold leotards with peacock trains made of rainbow colored ruffles, but lined with gold so that they look different when their backs are to the audience.

It's back stage life at the Roxy. How nice.

Too Much Cherry Pie

Even if a dear little old lady does know how to whisk together a succulent cherry pie, that's still not the fare for dyspeptic gamblers and kings. All the honey in "Honeymoon Lane" can't make it so. The ladies won't stand for it.

Those cherry pies Mary Carr bakes in the kitchen of her languishing hotel would knock off her ailing customers in real life, not make new men of them, and so turn her place into a swarming success, as this picture has it.

No wonder Ray Dooley is such a skinny, nervous child. Her grandmother is always feeding her cherry pie till the poor thing has seven years' itch as a consequence. Like all ailing children, she's possessed of fiendish energy in spurts. Her shill voice and sudden, desperate crushes characterize her as a problem child to grandma and a pest to everyone else. Miss Dooley is a very naughty little girl.

June Collyer is the ingenue in this sweet and long demusicalized musical. Perfect but blank face, droopy hats, fluttering soft dresses, renunciation of the hero because of a mistake that even morons couldn't make, her part is regulation. She adds nothing of her own to life it.

Briefly Corliss Palmer appears to challenge the judgment of casting

(Continued on page 54)

MARRIAGES

Sylvia Phyllis Clifton, Australian actress, to John Dennison Baldwin, Honolulu, plantation owner, July 24 in Beverly Hills.

Sally Wray (Sally and Ted) to Louis B. Littlefield, newspaper publisher, in Ventura, Cal., secretly about six months ago.

Helen Elwood, 19, a dancer with Fanchon & Marco's "Sunkist Beauties," to Ernie Adamson of Detroit, Mich., recently.

Virginia Volland to Mervin Williams, actor, in South Norwalk, Conn., August 2.

Creighton Hale, actor, and Mrs. Kathleen Bering, non-pro, in Los Angeles, Aug. 1.

BIRTHS

Mr. and Mrs. Dave Seed at St. Thomas Hosptial, New York, July 27, daughter.

Mr. and Mrs. Herb Elisburg, a son, July 29 in Chicago. Father is publicity director for Essaness circuit.

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15 YEARS AGO

(From Variety and Clipper)

Madam Sarah Bernhardt announced from Europe that she was about to make a tour of United States. She promised it would positively be the farewell trip.

Luna Park at Coney Island had a captive balloon which ascended to a height of 1,000 feet. The charge per person to go up was $1 with few takers.

Film people were attempting a co-operative circuit. A representative exhibitor from each district or locality was to receive a franchise in same manner as in the legit. General holding company was to act as distributor.

The White Rats strike in Oklahoma City was about finished with final settlement predicted within two weeks. Pickets around the non-union theatres killed off all business.

United Booking Offices (Keith's) issued two drastic orders. They notified their bookers not to visit opposition theatres looking for material. Also informed acts looking for big time they could not break in in outside theatres.

Managers turned over the Palace and American theatres New York to N.V.A. actors for one night.

50 YEARS AGO

(From Clipper)

"The Enterprise," a daily paper of Virginia City, Nev., said "Hazel Kirke" was presented here last night and it so affected the audience that it was necessary to mop up the floor of the theatre between the acts.

The legit season opened in New York with six theatres offering new plays to a play hungry public. The theatres had been closed all summer which was the custom then.

Ocean travel between Europe and the United States was at high peak on the westward trip. Accommodations were at a premium and Americans in great numbers were offering anything to get back home.

A novel experiment of inducting a low comedian into a serious drama was tried out in New York. The comic ad libbed all through getting huge laughs without butting into the regular lines of the piece.

The Clipper said "An express train made a run last week from Philadelphia to Atlantic City in 76 minutes."

The big rate war between railroads running from New York to Chicago was called off. The losses were big and the stockholders decided peace was better than war. Rates went back to normal at once after offering trips one way as low as eight dollars per person.

ENGAGEMENTS

Dan Carthe, Helen Lynd, "Vanities" (Carroll).

Marin Martis, Woods Willer, "Follies" (Ziegfeld).

John Meek, "After Tomorrow" (John Golden).

Claiborne Foster, "Widow in Green" (J. W. Elliott).

Ralph Nairn, "Play's the Thing" (Rose).

Katherine Wilson, Douglas Dumbrille, Elza Lazareff, Lee Kolmar and Douglas Gilmore for "Tempest in a Teapot" (Harry Moses).

Sidney Blackmer, Rex O'Malley, Teresa Maxwell Conover, Wilfred Clarke, Bette Garde, Oswald Yorke, George Hy. Trader, Helen Tucker, Hans Hansen, Elizabeth Tayler, Hilda Heyward Howe, Jane Farrell, Vera King, Allen Wallace and William Boag for "Social Register" (Erlanger).

Dulcie Cooper for "Peter Flies High" (Bergman).

Thais Valdeman, understudy, "Grand Hotel."

Inside Stuff—Pictures

(Continued from page 15)

coast, with result some of the French sailors nearly mobbed Humbertson as he crawled up to the bridge, one complaining about taking cameras up there. One of the boatsmen nearly kicked the $10,000 photo-box into the ocean. Another reason Humbertson will forever prefer Hollywood as film-factory center is the dough it's costing for a cop in New York, $25 a day, plus $25 a day for another cop if the first one can't work.

Small pamphlet books in the nature of miniature stories to catch the eye, such as "Diary of a Gigolo," "Telling Fortunes With Tea Leaves" and "Secret Book for Lovers," are being printed by an independent chain in the Greater New York area as a means of building business. The Manhattan Playhouse string of 24 houses in and around New York have David J. Lustig on the payroll as their author. In addition to turning out a small house organ as a giveaway at the theatres, he's writing the pamphlets also as giveaways.

On the back fly-leaf are advertised coming attractions at the theatre where passed out. It's probably the first case where even an indie has gone for the modern literature gag to arouse public notice. Cost of production of the pamphlet books is declared nominal, with the Manhattan Playhouse circuit figuring the way the crowds go for the stuff, it can't be a bad idea.

Lawyers in one of the most diplomatic parts of film business are at loggerheads. They're not speaking to each other because before they spoke too often; one being too literal in his interpretation of the law and the other too figurative.

"There are too many lawyers and not enough politicians in the show business. That's the trouble with this business."

This is the explanation of the lawyer who leans toward figurative translations of the law.

The other gent in the quarrel, who is accused of taking the law too seriously and, as the result, to have balked some of the figurative one's plans, is doing more than remaining quiet on the issue. He isn't being seen; an hour's waiting time the barrier.

The answer of one of the New York h. o.'s to the weak rebuttal put in by Hollywood p. a.'s on the charge that the east is getting tired having to tear up worthless press copy coming in, when people aren't assigned to rewrite it, is that they are beginning to collect blurb classics for future reference.

One picked at random from the mass of stuff coming in from one of the large major studios is a story, intended for use in one of the New York Sunday papers, based on the unusual angle of how many important people studio 'phone girls talk to.

It starts: "The telephone girl at the Blank studio talks to more stars than anyone esle in this wide, wide world." That "wide, wide world" tag to the sentence nearly bowled the h. o. over.

Ingenuousness or simpleness of a coast director is now a wide gag, and the manner in which his crew plays tricks on him is more or less of an open secret. In striving for a comedy sequence with little success, the crew was being worked overtime and plenty annoyed until someone decided to stage a spontaneous prop laff at the next shooting of the difficult scene. When the director heard the phoney guffaws he exclaimed: "Yeh! That's the effect I wanted; see what you get if you work hard enough?" as he primped about.

Quite by accident, the cut on a dramatic scene was also arrived at with the same director. He was megging a sob scene when a hayfevered third assistant director started sniffing, being rewarded with beaming benevolence by his director-boss: "Ah, it's got you, too!"

After Joan Bennett was thrown from her horse during production of Fox's "She Wanted a Millionaire," on the Coast last week, the actress lay on the ground for two hours with only minor medical attention, because she refused to be taken to the receiving hospital and through a mixup in telephone calls.

Police ambulance answered the first call, but Miss Bennett insisted that she be carried only to the Cedars of Lebanon hospital. Mixup on the phones resulted in a wait of two hours before an ambulance from that hospital finally got there.

With her pelvis bone and two vertebrae fractured, the actress wisecracked throughout, despite intense pain.

Present era of cost cutting in the theatres is bringing out a lot of odd ideas. One of the newest wrinkles is being urged in the house bulletins of Fox theatres.

At each new show each reel on the program is started with a new carbon. The amount of carbon required for that reel is charted by the operator. Partly used carbons are filed according to lengths. When an operator threads up a reel, he glances at his chart and learns how long a carbon is required. He selects a proper length from the rack. All carbons are burned down to an inch and a half, and a considerable saving is effected. One house is reported to have gone $200 under its carbon budget since the idea went into effect.

Specific reason for Hollywood suddenly locking the press out of its studios is at last revealed, and in New York. It is this:

Paramount, contemplating some story purchases, gave three books to coast readers for perusal. Figured at the time the authors would be satisfied with around $5,000 each for the screen rights.

Premature announcement in the newspapers the company intended buying the stories led to authors becoming apprised and figures leaping into five instead of four ciphers.

This incident is officially admitted to have brought to a head all in the studio intrusion sense that had gone before.

Metro studio got its cue on starring Clark Gable and Marie Dressler from the fans and exhibs. Latter were strictly responsible for Miss Dressler getting solo billing, while the femme fans determined it for Gable.

They are doing the unusual by going so far as to recommend the type of stories they read and sending letters to the studio along this line: "I just read a wonderful story and could only see one man, Clark Gable, in the hero's part."

So far no one has suspected the author.

Claims that Western Electric's loud speaker horn is inferior in reproduction to Radio Photophone's dynamic speaker and that W. E. refuses to discard the horn are being made by exhibitor leaders.

In reply Western defends its horn, stating it is more durable and dependable than the Photophone method and that the chief fault lies in the construction of theatres.

Exhibs who want the dynamic method cannot get it except at great cost, the two machines being so different in general structure as to necessitate a complete change-over.

Warner employees are mystified over a New York home office ruling that no one with a package can leave the building until the package has been examined by the department head. Latter has to put an official stamp on the bundle, whether it be an old suit or a new hat. Unless the stamp is on the package elevator boys have been instructed to prevent the carrier from leaving the building.

Why the use of the precautions no one can understand. It is part of a secret service system recently installed to keep tabs on what time the boys and girls get to their desks, according to inside.

United Artists has a studio mannikin in the person of Faye Pierre, in her fourth month on the payroll and not a picture role yet. Miss Pierre is a 19-year-old bet under grooming for pictures, and like girls in similar positions in other studios, still in the test stage.

Unlike some of them, she is working her way through the film college. The value received is her work as official cloak model. It is on Faye Pierre's dress lining in Paris that Mme. Chanel makes up the garments submitted for UA use. When they arrive, Miss Pierre models them for execs and interested actresses. The gowns ordered are then made up in Paris on the mold for the actress who is to wear them.

Geza Bolvary, who directed "Two Hearts in ¾ Time" and has "Mona Lisa," another musical by Robert Stolz coming over shortly, is but 23 years old. He's been directing plays and pictures since 18 abroad. He staged the original "Wunder-Bar" in Budapest. Bolvary's real name is Clein, with Bolvary the Hungarian translation. This owing to racial prejudices in the Teutonic countries.

His brother, John Clein, former Publix producer, is now on the coast staging a colored legit musical. Bolvary has had Hollywood offers which he rejected.

Christy Walsh's contract with Universal to supply people for sport shorts is an exclusive one, with U not permitted to produce any sport reels except those arranged for by Walsh. The 26 shorts to be made under contract will go out as the Christy Walsh All-American series.

Not all the 26 pictures are set. Method used is for Walsh to propose athletic personalities to Universal, mentioning the cost of getting them. U okays his selections, then Walsh does the hiring, getting a commission from the players. He is also paid by U.

Before signing with Columbia as its eastern story editor, Mrs. Florence Strauss was on the Paramount payroll for three weeks, going out recently when the shakeup affecting the Astoria studio occurred. At the same time Rosalie Stewart's contract as a story scout with Par was up.

Meanwhile Richard A. Rowland stepped to the front in charge of Par's eastern story matters.

Mrs. Strauss was for years with First National when Rowland was its guiding spirit.

One adult admission for a barrel of crude oil or two for a bushel of wheat was a recent offer made by Joe Hewitt, of the Lincoln and other theatres, Robinson, Ill.

The stunt was a gag intended more for newspaper publicity than in the expectation of getting admission in produce, but six barrels of oil were delivered. Oil selling for 40c. a barrel, the theatre admission price. Hewitt turned the oil over to the road commissioners for more newspaper space.

Fox wants Warner Oland for two more Charlie Chan pictures, but has no contract with Oland. Studio planned four Chans originally, but has dealt with Oland by the picture. Price was $10,000 for the first, $12,500 for the second, and Oland is asking $20,000 for the third. When the series started Oland would have done the four for $40,000.

The actor motored to Maine for the summer after his Paramount picture on the Coast. He won't came back until getting a starting date for something.

Commercial tie-up for pictures so far overlooked is with the chewing-gum people and the monkey comedies. Instead of feeding dialog to the monks, the director hands each of his principals a stick of gum. The monks, having no ingenue manners, work the jaws up and down, leaving the mouth open.

Photographically it is perfect conversation, and can be dubbed with any remarks called for by the script in English, Spanish, German, French, Portuguese, Afghanistanese, Russian, Chinese, or what hasn't been mentioned?

Coast division manager of a large picture chain is paralyzing everybody the way he pans the lot with which his theatres are directly associated and puffs a more distantly associated studio. Also the division manager's outside connections with a former employee are getting more than passing attention.

Latter is now employed at one studio, writing advertising campaigns for another which play in theatres controlled by the chain where he was formerly connected.

Supposition is that United Artists will in foreign countries, if not in the U. S., do an all-color production to be made in Shanghai, China, by the Star Motion Picture Company, with Butterfly Wu, Orient's favorite, as the star. Arrangements have been completed with Howard Hughes to produce the picture in color with the Multicolor process.

Shen Hung, of Shanghai, now in Hollywood, sails Friday (31) on the "President Pierce," with sound equipment and a crew.

The powers of Emanuel Cohen, heretofore heading Paramount News as well as shorts from the financial-business angle, have widened to the point on Paramount production, according to inside information, where his participation in matters of picture-making, stories, budgets, etc., ranks pretty high.

The supposition, inner circles are led to believe, is that Cohen is on production more from the distribution viewpoint, with that meaning he more closely represents Sidney R. Kent than any one else.

An untoward laugh in "Magnificent Lie" (Chatterton) when shown at the L. A. Paramount was the line, "What a Woman!" It almost broke up the show because of its special local significance involving Ma Kennedy.

The L. A. nabes also dug up an old U program release, "What a Man" (Reginald Denny-Marie Dressler), and reported good biz on the strength of the phrase with which Rev. What-A-Man Hudson became identified.

It's 32 years since there was a presidential pow-wow in Philadelphia. Exhibs are already looking to next June, figuring the National Republican Convention would pep up business in Philly during all the prior months if the party would give the city another tumble.

Campaign headquarters, as the result, is in receipt of a letter from the Motion Picture Theatre Owners of Southern New Jersey, Delaware and Eastern Pa. No answer yet.

In addition to the usual build-up methods, all Fox Theatre managers have been instructed to start getting plugs for James Dunn in their local papers. Three newspaper stories and two portrait cuts are provided and the local man is expected to crash his home sheets.

Supposed to do it now and not wait until his pictures come along.

Recent leasing of the Warner theatre property on Broadway, originally held by Frank G. Shattuck, to New Jersey interests, does not mean that WB, as exhibitors, leave the house.

Warners, it is declared, stay as tenants of the theatre for an indefinite term, with policy of foreign productions to be continued.

INDIE LEGITS SEE DANGER IN THE NEW SEASON

New legit season will make or break indie theatre owners. General attitude, as expressed by one, is that only a sharp improvement over last season can save them from losing their houses.

Two twists of recent happening have made the indies position worse, as they see it. One is the return to legit of a number of Broadway spots, with the latter show windows rated above side street locations for draw and value. That means it will be harder than ever to get attractions.

Other adverse event, stated the house owner, was an increasingly independent attitude taken by producer as to booking terms. Present status is the reverse of that of a few years back when there was an over-suuply of shows to a then limited number of theatres.

At present it is claimed several of the worse off indies are being carried by banks holding theatre mortgages. Pointed out by a house exec that general legit condition with indie producers has made the entire independent field shaky.

How Gilbert Miller Got Receiver When Al Didn't Pay Off

A suit filed by Gilbert Miller against A. H. Woods from whom the former seeks $5,000 punctuates a managerial friendship that spanned 15 years. The money concerns Miller's 25% share in the sale of the picture rights to "Candlelight," which he presented at the Empire, New York, last season.

Under an agreement Miller was permitted to take judgment unopposed. M. L. Malevinsky, acting for Miller, was unable to collect. Last week he applied for a receiver and the appointment was made by the court. It was explained that procedure was in aid of execution of the judgment and permits the examination of Martin Herman, Woods' brother. Mr. Malevinsky further explained the action, saying he had not discovered any Woods' assets and that Herman had been carrying him along on promises.

Woods owned the "Candlelight" film rights but did not care to produce the play on the stage. Prior to presentation by Miller, the latter purchased the quarter interest in the rights for $4,000. Woods alleges that Miller stated that Paramount would buy "Candlelight" for $40,000 and since Miller represented Par in the Frohman office legit activities, it was assumed Par would top any other picture bid.

"Candlelight" was subsequently sold to Metro for $20,000 through Woods. Because of differences of opinion over the proposed original sale of the rights to Par, Woods withheld Miller's share until some explanation was forthcoming. Neither office appears to have been on a friendly basis since then.

A consideration in the sale of the picture quarter interest was that "Candlelight" be booked into Woods' Adelphi theatre, Chicago. Miller did not send the show on tour but it did reach Chicago under independent management (Gregory Ratoff). In the cast was Eugenie Leontovitch who later scored in "Grand Hotel."

Belasco & Curran Try Road with 'Name' Shows

Hollywood, Aug. 3.

Belasco & Curran will send Billie Burke in "The Vinegar Tree" on a western tour lasting until the holidays. After five weeks at the Curran, San Francisco, where the troupe is now playing, company returns here for two weeks of cast changes and rehearsals.

Warren William, loaned by Warners, William Janney, another picture recruit, and Dorothy Blackburn, will be replaced and then the production starts with a week of one and two nighters in California.

Lou Wiswell is handling the road tour for B. & C. Same thing may be done with Pauline Frederick in "Elizabeth the Queen" starting in October.

REVISED PLAY SCHEDULE

Gilbert Miller Shifts Around on Program

Gilbert Miller has finally decided on a program for the new season different from all his previous ones. Starting with Sept. 21, he'll do three plays, one a month.

"Le Sexe Faible," French play by Bourdet, previously announced as the first on his list, will be the last, with "Payment Deferred," English play, leading off.

Lyceum, New York, will house "Payment Deferred," written by J. E. F. Dell from a novel by C. S. Forester. Charles Laughton, Elsa Lanchester and Ernest Day, of the English company, will appear in it.

Second, Molnar's "The Good Fairy," goes into the Henry Miller Oct. 19, with Helen Hayes starring. In the cast will be Walter Connolly and Evelyn Roberts.

"Le Sexe Faible," title of which will probably be changed to "The Sex Fable," will open Nov. 23 at either the Lyceum or the Empire. Helen Haye, English actress, will head the cast, which will also include Derek Williams.

EXCHANGES MAY EXCEED PLAY SEASON OF '30-'31

With preliminaries set, indications are for Erlanger's 31-32 producing and backing program to exceed by several shows similar productions past season.

Only one producer not with Erlanger's before last year is now getting backing, Max Gordon. Other Erlanger producers continuing have been in that office for seasons past.

Principal outfit regarded as being omitted from Erlanger backing plan is Green and Gensler, who delivered two hits but aren't down for any productions on the approaching session.

Taking All

Change may mean that Erlanger's, through themselves and Chester Erskin, intend whenever possible to keep entire 100% of their backed shows, instead of taking percentages for financing.

With next season's not completely set, Erlanger's is only one show behind total output last season on current lay out. List, with the number of 30-31 shows first is: C. B. Dillingham, 5 and 4, Arch Selwyn, 3 and 3, including in both sessions road companies; Max Gordon, 2 and 2; George Tyler, 2 and none set. Additionally, Erlanger's is staging Lenore Ulric in "Social Register," and have three due in from Erskin.

Coast productions add to the 31-32 total, with E. E. Clive and William Anthony Maguire staging in California and Erlanger backed.

Car Stolen from Woman By Youth with Rifle

Meriden, N. H., Aug. 3.

A 20-year-old youth, caught after an eight-mile chase during which several shots were fired, is accused of holding up Mrs. Courtenay Terrett, NBC dramatic actress, at the point of a rifle at her summer home here the night of July 26.

Leaving her home to take a ride in her automobile, Mrs. Terrett found a typewritten note attached to one of the car's doors. It said the writer was hiding in the bushes nearby armed with a rifle and would shoot her unless she left the keys to the car and returned to the house. Before the woman had finished reading the note the youth leaped from the bushes, leveled the rifle at her and forced her into a field alongside the road. The youth then leaped into the automobile and speeded toward Claremont.

Mrs. Terrett notified police. Two state troopers sighted the stolen car, fired 12 shots while pursuing it and forced the driver to stop.

The youth gave the name of Kenneth Shocks and said he came from Connecticut. He was charged with armed robbery.

Mrs. Terrett, who appears on the "Honeysuckle Hour," is the former Jeanie Beggs, actress, and the wife of Courtenay Terrett, newspaperman.

Working on "Candle"

Recasting will be done on "Candle in the Sky" which William Brady, Jr., showed at Asbury Park last week. It's his first solo production.

Brady's father has no money in the show.

Finance Tipoff

Hollywood, Aug. 3.

Speaking of a current production project, a boulevard agent said, "That show must be on the level; they're trying to chisel salaries.

"When they have no dough, they'll pay anything."

$10,000 Hoped for From 'Follies' Benefit Show For Widowed Mother

The tragic death of Helen Walsh, "Follies" show girl who was terribly burned when Harry Richman's motor boat exploded Sunday at a gasoline dock at Greenport, L. I., occurred Monday evening (27) about 30 hours later. Funeral was held Thursday (30) at the Catholic church opposite the modest home in the Riverdale section of New York, where the young girl lived with her widowed mother and sister. Mourners included the entire "Follies" company.

It was a tragedy that deeply affected Broadway. Immediately plans were made for a benefit to aid the mother and a special matinee of the "Follies" will be given next Tuesday (11).

The committee on arrangements consists of Mark Hellinger who, with his wife, Gladys Glad, was aboard the Richman craft but were unhurt, Walter Winchell, Willie Moore and Gene Buc. The show's girls will invade Wall Street, selling tickets and flowers. A ready response from show business itself indicated that most of the tickets will be so distributed and at considerably more than box office prices. It is hoped to present the widow with a purse of $10,000, which would more than raise the mortgage on the home.

Home Girl

Miss Walsh was a home girl devoted to her mother. When the boat was raised and searched for valuables it was reported the only thing missing was a diamond bracelet belonging to Miss Walsh. She owned no such bracelet. The Hellingers were shocked the most, Miss Glad and Miss Walsh having been close friends. The former was unable to appear in "The Follies" throughout the week.

The aftermath of the fatal accident found expression of commendation for Richman. Those who wise-cracked over Richman's proclivities which brought him into the lime-light about-faced and spoke of his courage in rushing into the flames and going overboard with the victim. Hellinger made light of his participation. He and Miss Glad were blown onto the dock. Hellinger leaped aboard and after aiding Richman, carried Virginia Biddle, another "Follies" girl, from the blazing deck. Miss Biddle must remain at the hospital for several weeks.

Richman sustained a number of burns about his body, but appeared in the "Follies" at all performances last week, making no reference to his own hurts.

F&M UNITS NEED 20 MORE MEN FROM LEGIT

Hollywood, Aug. 3.

All F. & M. units are to have road managers as quickly as latter can be placed. Presently the execs are trying to line up around 20 additional men through their various offices east and west under carefully selective methods in order to pick fully qualified representatives.

Applicants for the jobs are preferred from former legit ranks, but others may qualify. Application may be made at any of the F. & M. offices, with "Doc." Howe, chief booker, now in New York supervising under direction of M. Marco on the coast.

Thus far around half or more of the units are so represented. The additional men being sought will fill on the remainder. Each manager when taken on is bonded for character and reliability.

DUNCAN'S 1-NIGHTERS

Molly Croucher, who has abandoned her proposed Fashion Show tour, is booking the Duncan Dancers in a series of one-night dates.

First is for the Chamber of Commerce of Asbury Park, N. J., Aug. 29.

Inside Stuff—Legit

Harold Seton, collector of photographs of stage and other celebrities, has lately sold 350 photographs to Mrs. George R. Balch, of Cincinnati, who needs them to supplement her own large collection. Earlier Seton sold 650 pictures of the old time stars to Prof. Geo. P. Baker of the drama department of Yale University.

Seton has spent more than 20 years in making his collection. He was a regular first nighter from around 1900 to 1920 and the stars of the shows he witnessed were generous with their photographs. Becoming interested, he swelled his collection and, broadening his lines, he added the pictures of authors, artists, musicians, statesmen, athletes, royalty and society stars.

The photographs disposed of, as well as a series of 350 presented to the N. Y. Historical Society, are duplicates, for he retains his own collection unbroken.

Legit advance men are pondering the future of their trade if the road ever comes back. With several now engaged by Fanchon & Marco as company managers, also handling advance for the following unit, at $85 a week, there is considerable speculation within the ranks as to what future salaries will be with legit attractions.

One of the best-known p. a.'s in the business, just hired to accompany an "Idea," formerly got as high as $250 weekly.

Looks like the freak title award Wm. Harris, Jr., took last year with "Greeks Had a Word For It," will be annexed by Alexander McKaig soon, on either one of two counts.

McKaig has "Achilles Had a Heel" and "Delilah and the Bald Man" set to come in. The "Achilles" show has its locale in a zoo.

One of the singers in the chorus of "Shoot the Works" is a lass who got more dough in one job than she ever hoped for and then went haywire. The girl was in a show several years ago.

A sand bag dropped on her back stage. She received a settlement of $20,000. Pronto she consented to stick it into a musical comedy in which she was made a principal. It flopped and out the window flew visions of a cottage in the suburbs.

Tilly Losch was unable to appear in the gold curtain dance in "The Band Wagon" last week because of a boil in a vulnerable place. Alice Kellerman, chorister, subbed, with the front of the house unaware of any change. Miss Losch went through her other routines.

"Folies Bergere" Doubtful

Although Ray Goetz says he still intends to do that "Folies Bergere" show in New York, it's understood the deal is cold. According to Goetz it's just temporarily put off for a while so he can do another show first.

Other show he wants to do first, says Goetz, is a revue written by Herb Fields and Cole Porter. They're the couple who wrote him "The New Yorkers."

Warner Trying Second "Temptations" on Coast

Los Angeles, Aug. 3.

Franklin Warner is planning another "Temptations" for his Mayan theatre. Paul Gerard Smith and others are contributing the blackouts.

Music will be done by Sam Coslow and W. Frankie Harling.

Warner's first edition flopped, leaving him holding the sack for around $50,000. New edition will be his third musical, his first, "Oh Susanna," produced two years ago making a little money.

Two Maugham Tales

Messmore Kendall is planning two plays by Somerset Maugham, one of them written as a play and the other based on a Maugham novel by Bartlett Cormack.

Original play is "The Bread Winner," which will have E. A. Mathews and Marie Lohr in the cast. Other is a dramatization of "The Painted Veil," the title of which will be retained. No dates yet set for either with the likelihood that "Bread Winner" will bow in early in October.

Claiborne Foster Signed

Claiborne Foster will do the lead in "Widow in Green" by Lea Freeman. It's the second play on the Jimmie Elliott calendar for this season.

First Elliott play of the season will be "The Death Ray" with Lynn Overman.

Musical "Dickens"

Musical version of "Dickens," straight play produced in 1927, is being prepared by Frank C. Reilly. Reilly is on the adaptation with Frank B. Smith. Music will be by Geoffrey O'Hara.

Reilly hopes to produce "When in Rome" play by Martin Brown with Hal Skelly in the title role. Skelly tried the play out in Philadelphia last season.

The CO-OPPERS PAID $70 TO PRINCIPALS 2D WK.

For the second week of "Shoot the Works," the co-operative revue presented by Heywood Broun and Milton Raison, each of the principals received $70, that being the pro-rata share after the Cohan house and operating expenses were paid. Chorus again received $40, $5 more than the minimum agreed on.

Gross was around $8,000 or a bit more last week. That was considered okay in the face of the terrific heat which continued through the first four days. Also compares with the initial week which had a first night.

That the show has a chance was indicated Friday evening, the first break in the heat wave, when the takings were over $1,400, a jump of nearly $500 over the previous evening.

"Works" is the means of providing employment for 130 people. There are 45 in the chorus, 18 principals, 15 musicians, 13 stage hands and five operators. The balance includes the front of the house, ushers, etc. All are receiving full wages except the principals.

Paced at $10,000, "Works" can do well enough. At that gross enough money is provided to give each principal $100 plus bonuses to those who participate more fully than the others. But the show must do better than that for Broun to get back any of the money he and a friend put up as the original bankroll. Broun draws nothing as salary.

Around the show the feeling favors the show running 12 weeks or more.

Colored Revue for Cafe And Theatre on Coast

Hollywood, Aug. 3.

Colored musical in rehearsal this week for the Hollywood Playhouse at $1.50 top starting Labor Day has Frank Sebastian, owner of the Cotton Club cafe at Culver City, as producer. Revue will adjourn nightly to Sebastian's club, which system hasn't been tried in this locality before.

John Clein, formerly producer for Publix, is staging the show. Arthur Freed is writing most of the numbers. Book in the building by Eddie Joseph and Nat Perrin. So far set are Stepin Fetchit, Nina Mae McKinney and Evelyn Preer.

New Writer's 2d

Harry Forbes has accepted "Bloodstream," by Fred Schlick.

It's the second play Schlick, new, has placed within the past few weeks, Walker Towne having his "Sanctuary."

LEGIT LOOKS SOME BETTER

Not Stage Struck, Says Broun; Tells Inside on "Shoot the Works"

"I'm not stage struck," remarked Heywood Broun, former critic of the drama and now a literary fellow whose daily column in the "World-Telegram," is widely read, "at least not as much as some newspaper people would have you believe."

Broun in sponsoring the co-operative revue "Shoot the Works," which opened two weeks ago at the Cohan, New York, was telling of the trials and tribulations of a producer—certainly a tougher job to put on a show of the kind than one regularly presented. Sans bankroll, settings, costumes and having to listen to a horde of people making suggestions, Broun's efforts to help some lay-off actors was a labor of love, for he not only put his own money into the show but accepts no share of the receipts.

"We had a $6,000 bankroll for the 'Works'. I put up $2,000 that I had somehow, then borrowed $2,000 which I owe. Bill Plankerton, a young fellow from Minneapolis (maybe Pillsbury flour) put in the other $2,000. His money has the same rating as mine. If the show makes enough he will get it back, otherwise he doesn't; nor do I.

"Up until 24 hours before the opening we had no settings. Thought we had some drapes that were used in 'Tattle Tales' but the Shuberts grabbed them. Guess it was because we didn't book one of their theatres. Anyhow they told us the drapes were to go into a show they were doing right away but I don't know of any such. We booked the Cohan because we figured a better break from Mrs. Joe Leblang, who by the way advanced us $1,000 on tickets. We had a yellow drop and decided to play the bits in 'one' before it, with the skits on a bare stage. At the last minute we got a black cyke from Eva Le Gallienne.

Opened Cold

"Seemed the newspapers were a bit severe on a show which had not tried out. Had we been able to afford a week out of town the premiere would have been as good as the second night proved to be. On the day of the opening Jack Hazzard told me he had the chickenpox and I thought he was kidding. But his wife and boy had it too and that made it triple. A fever of 102 degrees sent him out of the cast and then we got Julius Tannen.

"I didn't want to be on the stage as often as happened the opening show and I'm not on as much now.

"William Morris offered me two weeks at the Paramount, New York and Brooklyn, teamed with Harry Hershfield," this being mentioned to indicate Broun's contention of not being nuts about acting. "I told Mr. Morris if the money was too tempting I'd have to take it, otherwise I preferred spending Sunday in the country rather than working six shows. They did offer $1,500 for my end and I rejected the bid."

Incidents

In his apartment jammed with enough books to afford a lifetime's reading—he admitted not having read many himself—Broun told of some other problems before the show went on. Among his personal efforts was the securing of $1,500 worth of costumes from Macy's, without charge. The first act finale cost $20. The number, "Pie in the Sky," has the girls on soap boxes, furnished by a soap manufacturer who later called to say he hoped they would not be used for Communistic purposes. The jumpers for the girls were gotten for $15, and the placards used cost $5.

"We secured $750 advance music royalty from T. B. Harms and although there was some difficulty over some numbers (because of other music publishers) through Harry Archer, the orchestrations only cost $500. The stage hands came forward with friendly gestures but before we opened they turned in a bill for $2,000. We finally agreed to pay that off over a term of four weeks.

"The authors and composers were no trouble at all. Skit writers are to get a small percentage after the first two weeks, if the show succeeds. The composers have a similar arrangement but we turned over to them the two cents per copy on the music.

"It was agreed that because some principals did more work they were deserving of a bonus. A sort of board of directors was formed with the result that those actors received a bonus of as much as $100 over the pro rata $100 paid the principals the first week. That took in Johnny Boyle, who worked harder than anyone else. Some others received $50 bonus and everyone around the show is satisfied with the directors' apportionment of the net, which as you know gave the chorus an additional $5 the first week."

The time required for the show made it necessary for Broun to sacrifice the writing of magazine articles. He does not regret the money that writing would have brought him but hopes to placate the editors so that he can supply the stories for subsequent issues.

NO PAY FOR SKIT

"Third Little Show" Producers Named in $3,000 Suit

Suit against Dwight Deere Wiman and Tom Weatherly, producers of the "Third Little Show" for $3,000, has been started by Sam Kopp. David Muss is attorney for plaintiff.

Complaint alleges that a sketch "The Lil Wife" written by Kopp, was submitted to the producers by Al Melnick, named as a co-defendant, and played when the show tried out. Sketch since has been dropped, with the charge made no payment was made to Kopp.

TOUGH TO CAST MUSICAL STOCK

Los Angeles, Aug. 3.

Acceptable musical stock talent, of the kind which graduated into Broadway musicals and pictures, has become practically extinct at its source. Wilbur Cushman, who just closed a couple of stock troupes in New Mexico and Colorado, has been trying with small success to cast two shows to open this fall in the same territory.

The stage mob in Hollywood would rather starve here and wait for that big chance in pictures than leave the state for a moderate salary. Those who are willing are strictly passe oldtimers.

Youngsters training for musical comedy are no more.

'SCANDALS' CAN'T OPEN SUNDAY AT SEASIDE

Atlantic City, Aug. 3.

White's "Scandals" will open at the Garden Pier theatre next Monday (10) and not Sunday as announced.

The Sabbath debut was sloughed by Equity, which refused permission because this is not an established seven-day town.

DeMilt Revivals

Joe DeMilt plans sending out two revivals this season, "Little Jessie James" and "Irene."

Both were out before but DeMilt is lining up some virgin road dates.

THOUGH STILL ON SAME DEFENSIVE

Erlanger's Seems to Have Best Layout with Less Theatres Than Shuberts —"Road" Thing as Ever —Need Good Companies and Plays with Reps

LESS EXPENSIVE SHOWS

New season will again see the legit theatre on the defensive, but on a better planned defensive than it has been forced to assume in the past five years. By this time the plans of all producers have been announced. They are notable for at least one thing; lack of fabulously expensive offerings which have, from time to time, popped up around Broadway.

Just what will officially open the new season is doubtful. It looks like nothing of importance until the week of Aug. 24. Ordinarily the season was started early in April, either by the late David Belasco or William A. Brady, both of whom liked the early season stuff.

The subway circuit will be altered during the coming year. Shubert-Riviera on upper Broadway will not be operated by the Shuberts, their lease expiring and they apparently satisfied to let it. The Brandt Brothers will have houses in Queens and Fordham, with the usual Newark houses and the Majestic, Brooklyn. Not as much subway time as formerly.

Producers have almost prayed that Erlanger and Shubert would get together to slice theatres out of the week-stands, particularly out of such dubious towns as Cleveland, Buffalo, Detroit, St. Louis, Baltimore and Washington. Instead of that, both booking offices will attempt to operate their theatres in these and the longer stand cities. With the Shuberts they are announcing plays for Kansas City, Indianapolis and other places generally passed up by most shows.

Minneapolis, seldom visited by legits other than the Theatre Guild shows during the past two years, will get actively back onto the books again. Mrs. L. N. Scott, widow of the owner of the Metropolitan theatres in Minneapolis and St. Paul, is assuming an aggressive attitude toward organizing the town to support what shows she is able to bring in. Mrs. Scott has made arrangements with the Guild to send its plays to her, although they formerly played under other auspices in the Lyceum, Minneapolis.

Shubert Subscriptions

The Shuberts have been working all summer to improve and extend the cities where their plays may be sent on the subscription basis. Chicago, Boston and Philadelphia will be the principal spots with a new plan calling for some one night stand playing from each of these cities. Particularly through the middlewest and out of Chicago the Shubert office has been trying to build up a route of one nighters which might be open to certain shows. Auditoriums would be depended upon in many cities. The Shuberts, of course, are seeking to line up guarantees. What they want to fill is the playing time between Chicago, St. Louis and Kansas City, particularly between St. Louis and Kansas City. Just what shows they will send over their subscription time this season is dubious, as they have decided that last season's Pulitzer Prize winner, "Alison's House" won't get any money. The Shuberts bought that play after its honor declaration from Eva La Gallienne. They have also decided against sending "Peter Ibbetson" on tour, although announcing it with Glenn Hunter in the leading role. Lee Shubert recently acquired the

(Continued on page 53)

Only 17 Names So Far Placed for 116 of Season's Dramatic Plays

Of 116 dramatic shows listed for production this fall, only 17 so far are set to be bolstered with a star. While the percentage will be boosted later on, figures may indicate a principal legit ailment, that of star shortage.

At the same time the apparent lack of desire on producers' part to get steamed about stars may be based on percentages figured last season, when of all shows boasting stars, 50%, or slightly more, flopped.

Star shortage may be further exploited in legit through the road and current schemes at rehabilitation. With opinion generally running to the all-importance of stars for road shows, one group working on a road plan frankly admitted there aren't enough names, even if other road problems were me..

Stars

So far, stars announced, include, Alice Brady, Grace George, who may tour only; Geo. M. Cohan, Lynne Overman, Lenore Ulric, Maurice Chevalier, (concert tour), Harry Green, Alfred Lunt and Lynne Fontanne, Nazimova, A. E. Matthews, Leslie Banks, Francine Larrimore, Helen Hayes, Lucille La Verne, Glenn Hunter. Lee Tracy is another possibility, as above the title in "Hot Money." James Elliott producing.

Musical field in several cases is reaching into other divisions for names. Some may come from the picture colony.

Carroll's New Stuff

When the Carroll opens in New York, information is that the master electrician for the Carroll show will nightly sit in the orchestra pit decorated by a tuxedo. It's the first Manhattan instance of mechanically lighting a show from the front.

Means will be a decorative switchboard said to have cost plenty for installation.

BIGGEST CALL IN AGENCIES FOR PALACE

Biggest ticket demand in Broadway's agencies last week was for the RKO Palace, where the vaude show is billed as a revue and where the bill is held over for the third week with but one change and is to continue for a fourth week.

Monday the demand for the Palace was just as strong. Agencies were digging out tickets, finding it easy to sell mezzanine, loges and box seats. For the better locations downstairs the premium generally was $1 over the box office top of $2.

Record summer attendance at the Palace during record July heat and humidity was heartening to show people. The weather handicap was disregarded, a phenomenon in itself, but there were breaks favoring the vaudeville show—as for instance there are fewer legit shows (12) on Broadway than in almost 20 years. Only two of five current musicals are doing real business.

The Palace went to extra advertising quite substantially, and for the first time in years. It immediately showed results.

SOCIAL SET'S REP CO. STOPPED BY EQUITY

Legit production activities started recently in Locust Valley, L. I., by Martin Coffin, are no more. Stopped Thursday (30) by Equity on the claim that checks given some of the cast were too elastic.

Cave-in of the Valley group, swank social spot, is said to parallel the fold pulled by the N. Y. Theatre Assembly, in that money had been raised on the subscription plan. Work had been carried on in a reconverted barn, made to seat 300. There were to have been three weekly performances.

Players in the company are to be paid off from guarantees posted at Equity. One item stated by an insider to be unpaid is a $3,000 carpenter bill.

"Romantic Young Lady" was on when stopped.

Coffin, who was managing, is the son of Haskell Coffin, artist. Cause for further difficulties may lie, it is declared, in the producer having signed contracts, although only 18 years old and a minor.

Price of subscriptions was $24 for the eight-week stretch.

Gordon's Foreigners

Foreign leads are being lined up for Max Gordon's next musical, "The Passionate Pilgrim."

George Metaxa and Dorothy Debenham, Englishwoman, will be in the cast. Attempt is now being made to find a Frenchman.

"Passionate Pilgrim" was written by Jerome Kearns and Otto Harbach. It will go into the Globe, New York, in October.

Denver Critics Very Caustic on Showing Of Ethel Barrymore

Denver, Aug. 3.

According to local report, Ethel Barrymore contemplated suing the "Post," Hearst publication, for its strictures on her opening performance in "School for Scandal," July 27.

Some of the reviews ran: "Taking the unusual liberty of making the historic 'Lady Teazle' a more than slightly tipsy character who garbled her lines, was prompted frequently and sometimes had to be pulled along—both figuratively and literally—by the other characters in the play, Ethel Barrymore opened her road tour in 'School for Scandal' in the Broadway theatre Monday night and disappointed her large audience to the extent that it politely neglected to compel the star to take her customary curtain calls at the conclusion of the play."

In another story was the introduction: "The tongue wagging and gossip that give Mr. Richard Brinsley Sheridan's 'School for Scandal' its sparkling and satiric wit are dull and inane in comparison with the school for scandal that is in session in Denver Tuesday as the result of the remarkable performance of Miss Ethel Barrymore at the Broadway theatre Monday night in the role of 'Lady Teazle.' In the midst of settings that can be fittingly described as gorgeous, with costumes beautiful and exquisite, Miss Barrymore first amazed and then utterly shocked her Denver friends by a bizarre and unorthodox performance. Conjecture ran the gamut from altitude to serious illness, with most of the onlookers selecting neither of these as the explanation of the majestic Barrymore's all too obvious lapse from her usual majestic poise."

Remainder of the story, running about a column, was in the same general tenor.

Miss Barrymore published on Tuesday an apology, explaining that the late arrival of the company, after strenuous travel, complicated by the rarefied air, had contributed to her condition. She had felt able to go on and insisted upon not disappointing her audience, she said, but found she had overestimated her strength.

European Runaround

By Frank Scully

Swaff's getting 30 grand on the London "Herald"—big money these days. On the "Express" his I's grossed $12,000.

Doesn't touch shows much and walked out after 15 minutes of his only picture in weeks, the other day.

Just front-paging about nothing in particular. Saving himself for the closeups.

Eddie Goulding's Story

Eddie Goulding still entertaining scribes with his fast ball, though no producer seems to be buying.

Eric Hakim, who lost Lachman to Paramount by horsing around too long after "The Outsider," tried Goulding's phone number but got a "busy" buzz.

Hakim's just hopped over from London to try Cecil De Mille in Paris before latter blows for Russia, but it's doubtful if these two together have enough to pay De Mille's bath bill.

Goulding is the best shot for British producers because of his three-way talents, but they expect to buy guys like him for a dime a dozen.

He's still telling the one about a story he sold a Hollywood producer, making it up as he went along while they were in conference.

New version, as Goulding tells it, adds that when asked later for the script he couldn't remember the yarn he'd told, so he wrote another.

Supervisor took it as confirmation of orally related yarn and gave the script his okay.

Old Racket, This Ghosting

This is Alexander Dumas' birthday, with Shaw's due July 26, when Geo. Bologney will be 75.

Dumas ran the biggest word-factory in Europe a hundred years ago, and took more credits than a supervisor.

Used one story six times under different titles; of the thousand he by-lined he actually wrote about six.

In a small park across the square from our Paris hotel his statue is at one end and his son's at the other—with the chateau-like residence of the Governor of the Bank of France in between.

Old gag indicating ghostly quality of old man's work is his asking his son, "Have you read my latest, lad?"

"No," queried the kid; "have you?"

Changes and Chances

While touring companies are dead in America, fact that Gerald du Maurier, Owen Nares, Matheson Lang and such big shots will overnight-it in England now is proof what lean picking legit gives these days.

For the last 25 years these genuines would ask you to duel it out at dawn if you insulted them with a touring proposition.

Now they kiss the producer's frayed cuff in gratitude.

Fay Compton's Slams

All the acterines take a crack at Telling All sometime or other. Nobody reads 'em because punches are obviously pulled.

But currently Fay Compton is pulling hair. Dudley Leslie, "Dispatch" critic, is ghosting for her and she's slamming celebs plenty.

Says Garbo's the rudest wench she ever met.

Jack Buchanan, giving his confessions, with William Pollack, author of "The Vulture" ghosting, contrarily is throwing orchids to everybody. Considers himself, Colman, Gilbert and Barthelmess as the he-men of Hollywood!

Both Buchanan and Miss Compton are in current hits, he in "Stand Up and Sing," she in "Autumn Crocus."

This usually sweetens the confession stuff beyond all good taste, but La Compton hasn't let success soften her slams. She's a good hater.

Diamonds Down

Chief reason Solly Joel's fortune in white rocks dropped from 20 to five millions was not world depression but the mode.

Drury Lane's backer was the diamond king, but his stones were cut. These usually have more value except that at present people want them shaped differently—flat, in fact.

So uncut stones are the things to have if you can't hoard gold, and you can't do that because the banks won't give it up to you.

A Wedding Party

It was a little surprising to see not merely Charlie Chaplin, Rex Ingram and Michael Arlen at Grace Moore's Riviera wedding, but Eddie Goulding, Sophie Tucker, Maurice Chevalier, Signora Arturo Toscanini, Gloria Swanson, Alice Terry, Rosie Dolly, Mary Garden, Mike Farmer, Lloyd Osbourne, Maurice Dekobra, W. K. Vanderbilt and even Sam Chotzinoff.

The groom, Valentine Parera, also was there.

Personally we should have liked to attend the wedding of John Haith and Abee Sillis at Grimsby.

Haith is the town's headkeeper of the zoo and he had "Rosie," a young elephant, as chief witness.

Packed the bride's trousseau in "Rosie's" trunk no doubt.

Which is as good a place as any to report that Virginia Bradford, blonde, once of pictures, is packing hers—she and Cedric Belfrage, "Sunday Express" critic, divorcing.

Just a Hint

Talker scare must have aired itself completely from Paree. How else explain reintroduction of Folies Bergere's liveried panhandlers? Financial crash in Germany isn't enough of an alibi.

Seat-showers now ask for their tips and program-sellers have even returned to telling peasants what the cast-sheets cost—hint being that any excess above the 12 cents demanded will be welcome.

If peasants give exact sum they get: "It costs me 12 cents," with a glare thrown in if the tip is under a jit.

Ushers even catch the late-comers by holding on to the tickets and then tapping the pew-holders between the acts. The spiel is:

"Here you are, your stubs, sir. You understand of course that it's customary again to tip the ushers. We are no longer salaried, must in fact pay 600 francs a month for our concessions. Sorry."

Only Palms Are French

Imagine a sales-talk like that at a class show which goes out of its way in every particular (except in this handout routine) to show how international its tastes are?

A gang of showmen who are so shrewd as to give its cosmopolitan clientele songs like "Ich liebe dich, I love you, Je t'aime means you are mine," all in one lyric, thereby satisfying everybody's limited vocabulary, ought to see that the return of this seat-showing gyp could only defeat its own end.

If this show is not French but international, then its customs-blockade ought to be lifted and kept out of the house. Either that or go 100% French—and starve.

Why Not Stripped Audiences?

Not only have all the irritants of the fleshy school been reintroduced in the Folies, but they park you in a boiling cauldron without the semblance of a fan or air-cooling system, and expect you to like it.

In fact the only persons getting a break these dripping days in Paree are the nude chorines—and, strangely, they're the only ones paid for being comfortable.

Official Film Censor May Be Brought About In England After All

London, July 24.

It looks as though the government censorship of films may be brought appreciably nearer by the findings of the Sunday Films Bill Committee, which, if such is the case, will be one of those cheerfully Gilbertian situations which have always surrounded film censorship in this country.

Censorship here has been in a stupid state ever since the war, when the film trade appointed its own censor and paid him. This has been going on for years, with the censor's authority recognized by few. Local bodies overrule him all round; films passed by the British Board of Film Censors are rejected by local authorities, films banned get screened just the same, etc.

Everyone knew about the position, everybody laughed at it. Nobody did anything.

Now, while the Sunday Films Bill is in committee in Parliment, members have been criticizing the censorship workings of films here. They used to do this in the days when T. P. O'Connor was chairman of the censors, but did nothing practical to remove the farce, as T. P. was an influential Parliamentarian.

Now Sir William Jewitt, the attorney-general, has stated in committee in Parliament how a government film censorship is even more necessary than a theatrical censorship.

Other members in the committee spoke the same way, unloading the usual patter about films.

U'S OPERATION OF "ALL QUIET" IN GERMANY

Berlin, July 23.

Universal has started closed performances of the picture "All Quiet on the Western Front" all over the country. For this purpose a number of copies of this picture have been made and it is being shown simultaneously in 20 theatres in Berlin, as well as the larger cities, such as Bremen, Halle, Dresden, Hamburg, Kiel, Koenigsberg, Luebeck, Duesseldorf, Francfort on Main, Nuremburg, etc.

The organization will only show the picture to its members and the members of the families respectively.

Representatives are being sent out all over the country in order to negotiate with the organizations themselves and the theatre owners.

The tickets are printed by Universal and are given to the respective organizations for sale. Any unsold tickets must be returned to Universal. The selling of the tickets is done at the box offices of the theatre. Any person wishing to purchase a ticket or a number of them, must submit a card or paper identifying himself as a member of such organization, as the organizer of the performance in question.

The accounting is done directly with Universal. All of the money must be paid to Universal, who after dividing the share gives the theatre owner the share allotted to him.

German Stage Producer Making Soviet Sea Film

Moscow, July 23.

German theatrical producer, Erwin Piskator, is in the Soviet Union, where he has been received enthusiastically. By arrangement with Mezhrapomfilm—Soviet-German organization—he is directing a talker called "Fisherman's Rebellion." It is based on a Russian scenario by M. Grebner.

The maritime subject has taken Piskator and his troupe to Murmansk in the far north of the Soviet empire and Odessa in the far south—on the White Sea and the Black Sea, respectively.

The picture world here is looking forward with great curiosity to see what will come of this guest director's undertaking.

London Show World

WB IS CONTEMPLATING BRITISH PRODUCTION

Hollywood, Aug. 3.

Warners, which has contracted with British firms for its quota pictures in that country, is contemplating making a series of its own there.

Company is sending William McGann, director, from here to look over the field with idea of setting up production units. A later probability is sending over additional personel.

McGann, previously an assistant director on domestics and later a megger on shorts, directed the majority of Warners' Spanish versions.

Spanish Revolution Pic Cold When Backers Blow

Hollywood, Aug. 3.

Plan of Jose Ribalta, former Paramount writer, to make a propoganda picture based on the recent Spanish revolution is off, with the local backer of democratic tendencies backing out.

Ribalta believes, however, that the picture can still be made. He is leaving here Aug. 14 for Spain and hopes to get the present Spanish government to supply the coin for the picture.

Proposed title of the film, to be made in the Catalon tongue, is "Stroke for Liberty," and is molded on the same idea of the Russian "10 Days That Shook the World."

UFA Satisfied

(Continued from page 13)

a few years ago all the German Ufa theatres had an average of about 800 seats, but during the last year most theatres were enlarged making an average of 1,000 seats.

Foreign Versions

When the sound picture appeared on the market the foreign business was neglected in favor of native business. Already plans are made to make up for a possible slump on the local market by increasing the foreign business. For that reason foreign versions were made, which in some cases showed surprising results. The production program for the coming season comprises about 15 foreign versions of feature pictures and about 35 versions of shorts and educationals. The prospects for these foreign versions are good, inasmuch as the foreign countries, especially the other European countries, show quite a shortage in sound pictures. In addition to the foreign versions, from a business viewpoint, the possibilities of German talkers is very favorable. In this connection it might be mentioned, that in Central Europe alone there are 110 million Germans, of which only 65 million live in Germany proper. Ufa adheres to its policy of establishing its own theatres abroad. During the last year two large modern houses were opened in Budapest and a premiere theatre in New York.

Director Klitzsch went on to say something about Ufa's connection to the remaining German film industry and to the leading foreign film companies. At present Ufa is even planning an increase of its loans, which now already amount to millions, to help the German picture industry, it was stated. For that reason, rumors re Ufa's desire to monopolize the market, are unfounded, as the Ufa management has never thought of such a step.

The last part of Klitzsch' speech most likely referred to Ufa's attitude toward the Suedfilm A.G.

U's Six Foreigns

Hollywood, Aug. 3.

Universal will make six action dramas in Europe this fall. London, Berlin, Rome, Paris, Vienna and Budapest will each be the background for one picture.

Henry McRae, serial supervisor, will be in charge of production and will direct the first, to be made in London. Possibilities are that a European director will meg the others.

McRae leaves here Aug. 11 with Ella O'Neil, secretary, and Norman Lacey, his assistant.

London, July 23.

The surprising result of the civil action brought by a Miss Orpen, originally Oppenheimer, against the Capitol, Gaumont British theatre, whereby the woman claimed $25,000 according to law as a Common Informer against them and got it, has not stopped the film theatres opening on Sunday.

The best business of last week was done on Sunday night.

Anyway, it'll be surprising if the woman gets her money as there's likely to be an appeal.

Swaff's Hope

Meanwhile Hannen Swaffer has started a campaign for the Sunday opening of legit theatrees.

If Swaff thinks he's got a chance to press home Sunday legit opening he's an optimist.

"My England!"

"Beachcomber," J. B. Morton, best humorous feature writer in this country, came out with the following in his "By the Way" column in the "Daily Express."

"A Jewess named, until recently, Oppenheimer, came forward as the champion of our glorious English Sunday. Laying down, for the moment, her work in the office of Mr. Cohen, she sued Messrs. Woolf, Ostrer, etc., for contravening the Lord's Day Observances Act and won her case. England! My England!"

"There are at least a hundred jokes in this. It is so richly fantastic that I must go and lie down for awhile."

Lucky Name

"Nick the Greek" is the name of a horse which has just won a race valued $2,500, the owner being Fred Astaire.

H. Leach, who trained it and handles the Astaire horses is one of the few trainers who never bets. He probably has instructions to put money on for Astaire. The horse started at 3—1 against and beat the favorite at evens.

Adagioers Quit

Carlos Chita quartet, which made a big hit in Cochran's "Evergreen," has just been disbanded.

Carlos takes up a film career, having signed with RKO this side. Chita is working round London doing cabaret and has been signed by C. B. Cochran to play solo in his next revue, due at Manchester around Christmas.

George Leete and Andrew Alben of the act have gone home.

Before long many more acts of this type will have disbanded.

Europe is getting tired of adagio acts.

Lloyd's Dodging

Queer action comes before the High Court shortly, brought by Julian Wylie Productions and Wylie personally against a number of Lloyd's underwriters and insurance operators; action is based on a policy aiming at compensating Wylie production, believed to be "Aladdin," in the event of death in the Royal Family.

Although briefs have not been disclosed, understood case is to the fact a Royal death did occur during the run of the panto, defence being that the show was not hit by this fact.

Jessie Matthews on Screen

Jessie Matthews, Sonnie Hale's wife, makes her talker debut opposite Gene Gerrard in the British International subject, "Out of the Blue," new title for "Little Tommy Tucker," musical.

Gerrard directing and starring.

B. I. has bought "Strictly Business," screen original with script by Jacqueline Logan, American film actress. Girl will probably play lead in it.

Van Druten's current show at the New, "London Wall," has been snapped up by the same company.

SOVIET'S OWN RAW FILM FACTORIES

Moscow, July 25.

Everyone in Russia connected with the picture industry watches with satisfaction the progress in constructing factories for the manufacture of raw film. Two are scheduled to be completed before 1932.

Shortage of film has often delayed pictures here. With the government sorely in need of foreign currency for more pressing industrial imports, the needs for imported film often went unsatisfied. Again and again picture ideas were abandoned because there was not enough raw film available.

The press describes the projected factories as "a great victory on the front of cultural revolution." In any event, it will give Soviet producers a lot more possibility to experiment. The cost of imported film is almost prohibitive at present.

LONDON WEST END 50% DARK

RESORT PANIC OVER ENGLAND

London, Aug. 3.

Owing to bad weather and 26 wet week-ends, the seaside hotel and boarding houses are almost all facing bankruptcy.

Brighton, the nearest and most popular of the week-end spots, claims to have lost $5,000,000 since Easter.

Hardest hit are the small boarding houses and holders of stall concessions on the beaches.

Stage Actor Can't Go In Pictures Without Manager's Permission

Paris, July 23.

Right of theatre managers to permit or forbid one of the actors of his company to spend his spare time working on films while filling a legit contract, has been affirmed. Manager Max Maurey of the Varieties claimed Andre Lefaur could not report in a fit condition for stage work in the evening when spending morning and afternoon in a studio. Besides, he doesn't care to have picture houses near his theatre advertise his legit star on the screen.

Both parties agreed to arbitration by two theatre managers and two actors. Since they could not agree, a fifth man was called in—Charles Mere of the Society of Authors, who settled the question in favor of the theatre manager.

Actors claim that the decision applies to the particular case of Maurey versus Lefaur, but creates no precedent and should not bind them.

"Breadwinner's" Lead

London, Aug. 3.

A. E. Matthews sailed for America on the "Aquitania" Saturday (1). Marie Lohr and Jane Prinsep follow in a week. They'll all be in the cast of "The Breadwinner," Somerset Maughan play which Mesmore Kendall is preparing.

Opening of the play is set for Newport Sept. 1.

Weather

London, Aug. 3.

Week-end show biz started good here with the weather only so-so. West End biz looks to be generally better.

Considerable provincial trade coming in for the holidays helped.

Paris, Aug. 3.

Sweltering showers are not helping biz any here.

Town's full of provincial tourists, but they're not spending.

Paris Negroes Have Their Own Ritzy Nite Clubs

Paris, July 24.

Effendina is the name of a new Montmartre night club mostly patronized by colored people. Clientele arrives in tuxedos and silks.

The Montparnasse equivalent, Boule Blanche, tells the same story.

Rep. Co. in Canada

London, Aug. 3.

Birmingham Repertory Company is sailing for Canada soon.

Tour will be over a period of 24 weeks, starting with Montreal on Oct. 19.

York and King Stars Of New London Revue And Tremendous Hits

London, Aug. 3.

"The Hour Glass," revue, starring York and King, American, opened nicely at the Victoria Palace. It was splendidly received by a sophisticated first-night house with Moss Empires, which has the attraction on shares with Reeves and Lamport, highly satisfied.

Despite that wiseacres are predicting a short life for the show, it's doing excellent business. Ticket brokers are negotiating some buys. Looks like it's set for four months, with a provincial tour to follow.

York and King were tremendous individual hits on opening night. Ensemble dances by Ralph Reader well liked. Two sketches were deleted after the premiere, with some substitutions in material.

"Take a Chance," which opened at the Whitehall theatre, is just another Walter Hackett comedy, with some dramatic moments. It exploits Marion Lorne and was well received by a friendly audience.

Insufficiently pruned at present, however, if it's going to follow Hackett's previous successes in this line.

HOLIDAY IN LONDON

Capacity in Vaude Houses Yesterday

London, Aug. 3.

Four Queens are heading the new Palladium bill and went over well today (3). Also on the bill are Nixon and Sams, who do nicely.

Frank Gaby is at the Shepherdsbush Empire this week. He got over, but he'll have to make some changes in the patter.

Everything practically capacity in both houses, with clouded weather helping to pull the Bank Holiday crowd in.

A Family Revue

London, Aug. 3.

"Walk This Way" is the title of new Gracie Fields' revue, which opens in provinces and goes to the Winter Garden as Christmas attraction.

In cast will be Archie Pitt, who wrote the show and husband of Gracie; Douglas Wakefield, brother-in-law; Tommy Fields, brother of Gracie, and Billy Nelson.

"Black Magic" Stars

London, Aug. 3.

Leo Lion is planning a production of "Black Magic" by a new author at the Royalty shortly.

Play will star Marda Vanne and Franklyn Dyall.

Gideon Bankrupt

London, Aug. 3.

Melville Gideon is going through a bankruptcy operation.

Gideon is a song-writer.

Pop Scully

Paris, Aug. 3.

Frank Scully's a papa now. He named the kid Skippy.

Mrs. Scully and the baby are well.

"Scarborough" Revival

London, Aug. 3.

Sheridan's 200-year old masterpiece, "Trip to Scarborough" is being readied for revival in the West End.

Tentative date is Sept. 14.

Margaret Lawrence Starring

London, Aug. 3.

"Take Two from One You Cannot," adaptation by Granville Barker from the Spanish of Sierra, opens at the Haymarket Sept. 16.

Margaret Lawrence will star.

24 LEGIT HOUSES CLOSED OUT OF 48

August Worst Show Month in England — September May Be Another This Season—$40,000 for "White Horse Inn," Leader—"Good Companions" Netting $5,000 Weekly

HOPE FOR FALL

London, Aug. 3.

Twenty-four of the 48 West End legit theatres are closed, with several more closings due in the near future. That illustrates best the status of London show business now. August is conceded to be the worst month of the year here, but it looks like the slump will last at least another month.

Managers are generally optimistic for a big fall business return.

Of the legit shows now in, "Good Companions" shows the best grosses. It has been a consistent moneymaker. "White Horse Inn" is the best of the musicals.

Estimates for Last Week

Aldwych—"Turkey Time" dropped to $7,500 due to Tom Wall's absence, because of illness, but is expected to climb back to $10,000 when he returns.

Coliseum — "White Horse Inn." Getting an easy $40,000.

Criterion — "After All," $6,000, profitable.

Daly's—"Florodora," revival, hit and should get around $10,000 for first week.

Duke of York's—"London Wall," $4,000, even break.

Gaiety—"Millionaire Kid," about $5,000. Slight loss despite theatre is on percentage without guarantee and cast has been cut. Show will close shortly.

Globe—"Improper Duchess," $9,000. Still in money class, despite long tenancy here.

Haymarket—"Marry at Leisure," $4,000. Just hanging around till new Gertrude Lawrence show is ready.

Hippodrome — "Stand Up and Sing," $15,000. Money maker and figured to hold till October.

His Majesty's—"Good Companions." Steady $14,000, which means handsome profit. Entire overhead about $9,000.

Lyceum — "Nina Rosa," $10,000. About $1,000 profit.

Lyric—"Autumn Crocus," practically capacity, meaning $11,000.

Phoenix — "Late Night Final," opened badly but building nicely. Now about $7,000.

Piccadilly—"Folly to Be Wise," $10,000, even break. Vacation soon; can't cancel touring commitments. Idea is to return after road for "second edition."

Playhouse—"Crime at Blossoms," about $3,000; about $1,000 loss.

Prince of Wales—"Love Game," slight loss at $4,000. Leaving shortly.

Queen's — "Barretts of Wimpole Street." Dropped little, but now back to about $10,000 with new deal by brokers till October. Touring company out and also making money at about $9,500 weekly.

Saint Martin's—"Lean Harvest," opened badly but surviving. Now profitable at $8,500.

Savoy—"Jekyll and Hyde," $3,000 and losing money, but theatre has no new show lined up.

Strand—"Its a Boy," about $11,500; still profitable. Will vacate soon to take up touring contracts.

Vaudeville—"Apron Strings," $4,000, under even break.

Victoria Palace — "The Hour Glass," practically capacity and advance sale good. Ticket brokers negotiating deal and show seems set for a four-month run.

Windmill—"Inquest," $2,500; profit because of insignificant overhead.

Wyndham's—"The Old Man," under $5,000 and will close shortly. Edgar Wallace will put a new play of his in to follow.

Sp. "Mad Moment"

Hollywood, Aug. 3.

Fox will Spanish "Their Mad Moment," current domestic release based on the story "Basquerie."

Jose Mojica will be in the spot filled in the English edition by Warner Baxter.

Alien Actors Waiting 'Round London Looking For Work Not So Hot

London, Aug. 3.

Despite trade depression 10% more permits were granted to foreign entertainers in England last year than in 1929. The actual number is 3,059, with refusals at 119.

Permits are granted by the Ministry of Labor in conjunction with the Home Office, and are for a fixed period. Home Office has the last word, but artists can usually get extensions.

Despite idea to the contrary, there is no stringency in admission of foreigners here, as expressed to "Variety" by an official of the Labor Ministry.

What officials do object to is the habit some foreign acts have of waiting around for work. This is calculated to interfere with the English troupers.

This is unofficially said to be the reason the Lime Trio and Fink and Ayres did not receive recent permission to stay.

ALL-ENGLISH CO.

Playing "Good Companions" for Shuberts on B'way

London, Aug. 3.

The Shuberts are to stage "The Good Companions," made from Priestley's best-seller, in the fall, in conjunction with Julian Wylie.

Wylie sails Aug. 19 to produce the show in New York with an all English cast.

Rep in So. Africa

London, Aug. 3.

Angela Baddeley and Glen Byam Shaw leave here for South Africa Friday (7) to present a group of repertory plays in that country.

Among the plays are "Autumn Crocus," "Marigold" and "The Truth Game."

New Play in New House

London, Aug. 3.

Saville theatre in Shaftesbury will open in October. "All for the Love of a Lady," new farce, will start the house.

Bobby Howes and Margaret Bannerman will be starred in the play.

Butt's House With If

London, Aug. 3.

Sir Alfred Butt intends to build the first legit theatre in Mayfair, smart residential quarter of the London West Side belt.

Site is in Curzon Street, one of the classiest alleys in town.

Sanction of plans to build a theatre there depends on the London County Council passing a street improvement scheme which would involve building an entirely new street through the heart of Mayfair, with room thus being found for Butt to build in a theatre.

Balieff Coming Back

Paris, Aug. 3.

Shuberts have Balieff and his latest "Chauve Souris" company of 40 players for America.

Idea is for the troupe to go over in October for a tour of America.

BAKER-BERNIE SAIL

Phil Baker sailed for Europe Saturday (1) accompanied by Herman Bernie and Seymour Robinson, attorney.

Baker intends to remain in Europe for about five weeks and may work over there.

SHOW BIZ IN SIDNEY TRAGIC

Sydney, Aug. 3.

Ernest Rolls' circuit of vaude revue houses has crashed.

Trouble seems looming for other branches of the amusement industry in Australia.

Biz here is way off all around, with the word tragic probably best describing conditions in Sydney itself.

Cleveland Girl's Real Spanish Dances—Hit

Madrid, July 24.

Mary Elizabet Gleason, of Cleveland, U. S. A., attained a rousing success at the Comedia theatre here with her smart rendering of real Spanish dances. The native audience welcomed her work with prolonged applause.

Miss Gleason's Spanish dancing came after some national dancing stars had performed, so the splendid impression she created stands out all the more.

Laughton Coming Over

London, Aug. 3.

Charles Laughton has okayed his contract with Gilbert Miller. It will take him to New York with Elsa Lanchester for "Payment Deferred."

Play opens at the Lyceum theatre Sept. 21.

Edward Carroll Dead

Sydney, Aug. 3.

Edward Carroll, 62, director of the Birch-Carroll circuit (picture houses) died Saturday (1).

Carroll had been suffering from internal ailments.

Expect 500,000 at 16 Operas in Roman Arena

Rome, July 25.

Preparations for the open air opera season at the Arena of Verona include a mass of 1,500 supers, chorus of 400 (250 men, 100 women and 50 boys), 60 members of the Scala ballet corps and the orchestra will number 180.

Ancient Roman amphitheatre holds 25,000 comfortably, and it is calculated that during the 16 performances to be given this year over 500,000 will witness the operas. Prices have been fixed from the equivalent of 50 cents to $3.

From Cabaret to Lead

The Hague, July 24.

In September at Amsterdam the premiere will take place of the German operetta "Das Weisse Roessl" by Ralph Benatzky and Robert Stolz.

Louis Davids, Dutch cabaret artist, and Eppie de Vries, who a few months ago returned from the States, will be the leads.

Westcott's Breakdown

Paris, Aug. 3.

William Westcott is at the American hospital with a nervous breakdown.

He co-authored "Let Freedom Ring," a play on which Jed Harris holds an option.

Ruby Miller's Farce

London, Aug. 3.

Ruby Miller is returning to the stage in a new farce titled "Midnight Love." It comes to the West End on Aug. 25.

There'll be a prior tour in the provinces.

"Greeks" Not Speaking L. A. Language; Co-op Revue Okay at $8,200

Los Angeles, Aug. 3.

With thermometers hanging at around 94 last week, legit houses did plenty of worrying about trade. Results were a 50-50 split, the Belasco and Music Box doing business and the El Capitan and Hollywood Playhouse starving.

"The Greeks Had A Word For It" started strong at the Belasco Sunday, but the weather took its toll with the week getting about $9,000. That's the smallest opening stanza the Belasco has had this season. Picture mob turned out strong for Sunday, but stuck to the beaches for the rest of the week.

Co-op "Nine O'Clock Revue," at the Music Box, got $8,200, and can show a nice profit at this figure. It has been cut considerable, which helps the draw. Starting at nine and holding until 11.45 was too tough for the natives, who want to be in bed before that.

"Oh Boy" folded at the El Capitan after four lean weeks. Antiquated production and musical was not supported by the regular Duffy fans. Last stanza got $4,600. "The Broken Wing," with Leo Carillo and Dorothy Burgess, opened Monday

"Ladies All" struggled through another week at the Hollywood Playhouse to a total take of $4,100. It will hold on for another week, then goes to the Fulton, Oakland.

Estimates For Last Week

"Oh Boy," El Capitan (4th, final week) (M-1,571-$1.50). Got a little more than the nut on the run. Last week's returns of $4,600 were the run's velvet.

"Greeks Had A Word For It," Belasco (1st week) (C-1,103-$2.50). Opening week $9,000; disappointment. Belasco's class trade out of town.

"Nine O'Clock Revue," Music Box (3rd week) (R-965-$2). Showing a profit at $8,200; co-opers figure they're good for another six weeks.

"Ladies All," Hollywood Playhouse (3rd week) (C-1,152-$2). A labor of love at $4,100. Perry Askam's musical fans can't see him in a straight comedy.

Lawyer Angeling

George Martin, lawyer and head of Du-Mart Detective Agency is turning legit backer. Attorney is partly backing "Blood Stream," which Henry Forbes will show.

Play has a femme-less cast, with the locale in a prison mine.

★ ★ ★ ★ ★ ★ ★ ★

Stars!

Let Adele Lowe help you dramatize yourself in clothes from Stern's

The smart fashions for which Stern's is famous, are now altered free of charge if priced at 25.00 or more!

Producers!

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STERN'S THEATRICAL BUREAU—THIRD FLOOR
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STERN BROTHERS
42nd 43rd STS. WEST OF FIFTH AVENUE

DESPITE HEAT, 12 SHOWS STILL ON B'WAY

Most of Broadway's drama critics are back from vacation or are spotted close to the city in case they are needed. But there is nothing for the reviewers to review and there won't be until the end of the month.

First four days last week were intensely hot and humid. Business was affected but the same 12 shows continued this week, also ushered in by torrid weather.

No openings again this week. Only thing carded for next week is a revival of "Ruddigore" at Erlanger's.

Estimates for Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—farce; O—operetta. Capacities and top prices also indicated.)

"Barretts of Wimpole St.," Empire (27th week) (CD-1,099-$3.85). Dropped under $12,000 for first time, heat doing it; seven performances; looked good well into new season.

"Follies," Ziegfeld (6th week) (R-1,622-$5.50). Leader held to virtual capacity throughout first month; better than $46,000 weekly.

"Grand Hotel," National (40th week) (D-1,164-$4.40). Dramatic leader no contender; grosses sound abnormal for summer; $18,000 and more.

"Green Pastures," Mansfield (76th week) (CD-1,050-$3). Sure until Aug. 22 and may remain one week longer; run leader due into Chicago Labor Day; around $10,000 lately.

"Once in a Lifetime," Plymouth (46th week) (D-1,042-$3). In sight of year's run; may go into September; $6,000 summer gait.

"Private Lives," Times Square (26th week) (C-1,057-$3). Another month or so; heat slowed down fair summer pace; about $5,500 last week; rent off and probable profit.

"Shoot the Works," Cohan (3d week) (R-1,360-$3). About $8,000 second week; heat hurt and co-operative revue figures to do better.

"The Band Wagon," New Amsterdam (10th week) (R-1,423-$5.50). Slipped last week to around $36,000; weather apparent cause.

"Third Little Show," Music Box (10th week) (R-1,000-$5.50). Figures to play through August with Chicago first stand out next month; $16,000, but fair money for revue.

"Unexpected Husband," 48th St. (10th week) (C-900-$3). Going along in co-operative way; players satisfied, but gross has not topped $3,000.

Other Attractions

"Trial by Jury" and **"Pinafore,"** Erlanger's; revivals; "Ruddigore" next week.

"Precedent," Bijou; co-operative.

TICKET AGENCY COMBINE?

Talk Appearing Early — Leblang-Postal-McBride

Although the new season is some distance away, there is talk along Broadway concerning new ticket agency combinations. No actual mergers are figured, but a strong buying combination is in the works. The deal concerns McBride's and Postal Telegraph-Joe Leblang. Purpose would be in arranging buys those agencies acting in concert would aim to command most of the choice locations for hits.

In light of what happened in the ticket field last season, other brokers do not believe any one or two agencies can tie up the ticket agency business. It was a bad season for the agencies, but those which were not in the Theatre League's group appeared not to have suffered any more than those that were. The reverse was true with some independents. That the ticket control system flopped supports the argument tickets cannot be successfully cornered by any one agency.

Reprisal

Reports on the McBride's-Postal idea, led the Sullivan-Kay (John Sullivan and Harry Kaufman) agency to state that it contemplated entering the cut rate field. That is regarded as retaliatory, because of the control of Postal by Leblang, although the latter continues its cut rate feature. Kaufman started in the ticket business as a cut rater. After a couple of months he quit that end and opened a premium agency. Last winter, when McBride's took over the Bascom ticket business, Sullivan and Kay's merged, the combination figuring more strongly in securing ticket buys.

Troop with Geo. M.

Jimmy Troop is with Geo. M. Cohan as g.m., replacing the late Eddie Dunn.

"Friendship," Cohan's first, is slated for rehearsal Monday (10), to open in Newark Aug. 24.

—Out of Town Reviews—

ONLY 2 LOOP SHOWS AND BOTH WOBBLING

Chicago, Aug. 3.

Spasmodic week for the theatres and still only two plays on tap. Practically all business being done over the window, "High Hat" at the Adelphi goes on with cut rates, two for ones and what not. Same applies to "Stepping Sisters." Both took a sharp drop.

Only one new show scheduled for the near future, "A Modern Virgin," by Elmer Rice, due to reopen the Garrick Aug. 17.

Estimates for Last Week

"High Hat," Adelphi (6th week) (C-1,100; $3). Fell off around $1,500, but still getting by near $5,000.

"Stepping Sisters," Blackstone (19th week) (D-1,984; $2.50). Around $4,500 last week. Hoping to spurt into Labor Day.

ALMOST FRISCO RECORD

Billie Burke Did $20,000 in "Vinegar Tree" at Curran

San Francisco, Aug. 3.

Billie Burke is drawing capacity to the Curran in "The Vinegar Tree." Mats sell out. Biz way out in front for legit.

Fair b. o. greeted "Irene" in its fourth week at the Alcazar. Extra mat on Thursday above the regular two brought the gross up to $5,200. Dale Winter will play "Irene" here one more week.

Estimates For Last Week

Vinegar Tree," Curran (1st week) (C-1,700; $2.50); $20,000 almost house record.

"Irene," Alcazar (4th week) (M-1,269; $1.50); $5,200; third week, $4,750.

Only Four U. S. Weeks For Japan's Barrymore

Los Angeles, Aug. 3.

Sadanji, the Barrymore of Japan, will come here next season for probably only four weeks, planning to play a week here simultaneous with the opening of the Xth Olympiad in this city.

Erlanger's has Sadanji for the rest of his brief American tour, to be concentrated on Broadway.

Sadanji when he plays in his own country gets 8 yen gold ($4) top nightly, which is very big over there.

TAR-Equity Meet

Meeting Thursday (6) of the Theatrical Artists Representatives Assn. (T.A.R.A.) is to be attended by Frank Gillmore, Paul Dulzell and Emily Holt, Equity officials. Execs of neither organization would tell what's to be said, although believed to be regarding the agents' request for increased percentages and condition changes.

Richard Pitman, T.A.R.A. head, left New York Saturday (1) on orders from his doctor, who said he was facing a breakdown. M. S. Bentham is vice-president.

Leblang Backed?

Reported having backing turned over to them from Mrs. Joe Leblang, Jones and Green are expected to produce shows for the three Leblang theatres. First taken for that purpose is "Louder Please" by Norman Krasna, sold by American Play Co.

Houses in the Leblang string are the Cohan, Cort and 48th.

Phil Baker in "Turk"?

Phil Baker may shelve his accordion within a few weeks to take the lead in a straight play. He's talking things over with Eddie Blatt, and if terms can be arranged Baker will do the lead in Blatt's next play "The Terrible Turk."

Play is by Bruce Gould and Beatrice Blackmar. Blatt hopes to ready it for late September.

"Terrible Turk" is a comedy based on Jed Harris, with little doubt left in the script as to the identification.

WHISTLER

Denver, July 30.

Romantic comedy in three acts and four scenes by Pauline Hopkins and Sarah Jeffries Curry. Produced by Laurence Rivers, Inc., at the Elitch theatre, Denver. John Hayden, director.

Mrs. Brown.....Jean Adair
Rose.....Flobelle Fairbanks
Jo Costello.....Katherine Alexandre
Capt. Costello.....Joseph Crehan
Lieut. Walter Hardy.....Harvey Stephens
Hugh Knapp.....Jonathan Hole
Lady Violet Hardy.....Louise Prussing
Harry Stetson.....Arthur Pierson
Sir Walter Hardy.....J. Arthur Young
Sanborn.....Wesley Givens
Whistler.....Richard Hale
Rowley.....Emmett Shackelford
Michel Le Marne.....Charles Laite

For the first time in years Denver has been selected as tryout spot for a new play. The Elitch stock with the aid of an important leading man, Richard Hale, presented the premiere of "Whistler," a piece out of the life of the painter, James Whistler, which deals with part of his time in London during and immediately after he was at outs with the public and critics. The play was written to entertain only. Authors make no pretense of being historically or chronologically correct. Its success hinges upon the cutting repartee of Whistler and those with whom he comes in contact. Scenes are from the Chelsea district of old London around 1863.

Hale carries the lead in a manner that is a revelation to Denver, and scores a triumph locally. The biting remarks that are put into his mouth especially in the first act, are a tonic. Katherine Alexander, the Elitch leading lady, is Whistler's

(Continued on page 52)

CURRAN TURNS BACK GEARY, S. F.; LOST 65 G

Los Angeles, Aug. 3.

Homer Curran has handed the Geary theatre, San Francisco, back to the owner, Louis Lurie, effective Sept. 1.

It is understood that Curran dropped about $65,000 in 44 months of operation. He figured that plenty.

Helen Menken's "Wench"

After Helen Menken completes her tour with the Chicago Civic Rep a Shakespearian cycle, she will come into New York in "Saint Wench." Show is a revised version of "Devil's Plum Tree," the John Colton play, which Ruth Chatterton tried out on the coast about four years ago.

Opening is slated during January with Harley L. Clarke, president of Fox, reported as possibly interested financially in this legit attempt.

Clarke is behind the Chicago group which will open its tour in Fort Wayne Sept. 4 and ultimately reach Chicago for a month's stay.

Combined Musical Version

Unusual planning ahead for legit is involved in "Rose of Virtue," a new play by Rudolf Lothar and Fritz Gottwall, which Walter Brooks has for October production. Play is a sequel to "Command to Love." It employs the same characters.

After "Rose of Virtue" is played out and possibly used for picture purposes, authors expect to combine the two plays into a musical version, which will then be sold on its own.

Future Plays

After brewing around in various forms for nearly two seasons "Pajama Lady," musical, is out as an Erlanger production possibility. Piece was adapted from Rudolph Lothar's original by Harry Smith.

"Delilah and the Bald Man," by Rita Mattias and Pierre Coalfleet, for production by Alexander McKaig.

"Merry Go Round" by M. M. Musselman, McKaig producing. Play was tried out by Hedgerow Theatre, near Philadelphia, recently.

Harrison-Hall Inc., will produce "Nikki" by John Monk Saunders early in September with William B. Friedlander handling the staging, and an August premiere almost certain.

"Fast and Furious," an all-Negro show, produced by Forbes Randolph, is now definitely set to open Aug. 10 in New Jersey.

"Society Girl" by Charles Behan, for production by Stanley Sharpe.

HARTLEY SUES SHUBERT FOR $250,000 DAMAGES

Arthur Hartley has instituted suit through his lawyers, Hann and Rapp, against Lee Shubert and J. J. Shubert for $250,000 damages. Suit was started in N. Y. Supreme Court last week. Lee Shubert is expected back from Europe Aug. 10.

Hartley claims that the Shuberts asked him to promote a show along the lines of the "Who Cares" show, which he and John Leffler promoted from the Lamb's Club last year on a sort of co-op basis. Hartley claims that on the strength of Lee Shubert's promise to stand all expenses in putting on the show, he assumed contracts with performers. Lee Shubert left for Europe, and J. J. okayed everything, only later to send Romaine Simmons to inform Hartley that they were not interested in the show at all.

Hartley says he engaged on Lee Shubert's word, Lita Grey Chaplin and Georges Carpentier, guaranteeing them $500 each per week and 7½% of the gross. Others signed were Richey Craig Jr., Nat Nazarro Jr., Four Gordon Sisters, Helen Grey, and others. Hartley says that Lee Shubert told him to engage these people at an audition, stating that the Shuberts were not to be mentioned.

2nd Time

Hartley says he understands that since being turned down on the oral agreement he believes that the Shuberts are dickering with the writers of the scripts he had lined up for the show, which was titled "Brighten Up." He says that William Holbrook, whom he had engaged to put on the dances, has since signed with the Shuberts and that they are dickering with E. Clark Lilly, who Hartley had on the book.

Hartley says this is the second time the Shuberts have put one over on him.

Hopkins Says He Has To Go Abroad to Cast

Charles Hopkins is off to London to look for talent. He leaves some time next week and will remain only long enough to get a script of a new play from A. A. Milne and hire some people for the coming season.

"Pictures have taken so many people away from legit," says Mr. Hopkins, "and Equity's alien rulings have kept so many foreigners from taking a chance on coming over, that it's almost impossible to cast any plays. I've got three plays to put on this season, and I'm practically forced to go out of the country to cast them."

Wynn's New Show

Hollywood, Aug. 3.

Maxine Lewis is on her way to New York for Ed Wynn's new revue. Show will be produced by Wynn with Shubert backing.

WHEN YOUR SHIP COMES IN YOU ARE GOING TO HAVE MONEY

YES—

But how?
Will you stumble upon some hidden treasure?
Is some fifty thousand dollar prize to fall into your lap?
Or are you counting on earning and saving that money yourself—just to be sure to get it?
If you are a business or professional man or woman—with many extra, as well as necessary demands on your pocketbook, perhaps you cannot seem to put away money as regularly and rapidly as you would like.
Why not let us show you how to save—how to provide an income to begin at age 50 or 60.
Do business with a firm with over 20 years' experience.

JOHN J. KEMP
551 Fifth Ave., N. Y. C.
Phones: Murray Hill 2-7838-9

5 from Dillingham

Five plays are contemplated by C. B. Dillingham this season. Four will be straight plays, one a musical. Also Dillingham will present Maurice Chevalier for a two week series of concerts in New York and 10 other cities some time in December.

According to Dillingham, his first production, some time in October, will be Bill McGuire's "The Bad Penny." Second will be "Stella Brady" a new play by James Montgomery and third a new play by Frederick Lonsdale, unnamed and which Lonsdale has promised for October. Dillingham has a promise from Noel Coward for a new play before Christmas. He also wants to do a musical with Evelyn Laye, whom he has under contract.

FINAL LEGIT AGENCY IN WEST CHANGES OVER

With bookings down to the lowest point in years, the Don Melrose office in Kansas City has dropped its legit placements and turned employment agency.

This is the last agency to have dealt with legit casting in the west.

Carroll's Colored People As 'Atmosphere' at $19

Designated as "atmosphere" and which excludes them from Equity supervision, 50 colored people will be employed by Earl Carroll for his new "Vanities." Each will be paid $19 weekly.

They will be dubbed "Africans" by the billing. One of the requirements is that each must be jet black.

Were any under Equity regulations there would be a storm of protest over the $19 salary. As things stand "atmosphere" and chorus talent are separate.

Kay Carroll Dies

Toledo, Aug. 3.

Kay Carroll, 25, local girl, formerly with Earl Carroll's "Vanities," died in a local hospital here today (Monday). Miss Carroll succumbed suddenly, having been taken to the hospital Sunday afternoon. It is said peritonitis caused her death.

In private life Miss Carroll was Mrs. Walter Ryan. She was Mildred Schaefer before marriage.

Grauman Takes Yushny's Blue Bird Revue for L. A.

Los Angeles, Aug. 3.

Sid Grauman will be the impresario locally because of his name value, to present Yushny's Blue Bird Revue, a sort of continental.

National Broadcasting Co. and Solomon Hurok have Yushny's revue under contract for the American tour, tieing in with local impresarios for auspices.

Grauman will have Yushny's Blue Birdites out here around the Xmas holidays.

Craig's Comedy Drama

Harry Green will appear in and have an interest in a comedy drama tentatively labelled "The Missing Witness." Crosby Gaige will present it.

Play was originally written by Aaron Hoffman and rewritten by the Spewacks. It was tried on the coast under the title of "The Ambulance Chaser."

"Sky Racket" as Play

Philip Dunning has written a new play in collaboration with Lou Reilly, former Bridgeport newspaperman.

It is called "Sky Racket," dealing with a pair of round the world fliers and their manager.

Shows in Rehearsal

"Scandals" (White) Apollo.
"Vanities" (Carroll) New Yorker.
"Constant Sinner" (Mae West) Royale.
"Cloudy With Showers" (McNutt) Forrest.
"Free For All" (Schwab & Mandel) Manhattan.
"Three Times the Hour" (Pemberton) Avon.

TEX GUINAN GOING ON TOUR OF ONE-NITERS

A tour of one-night stands over the map, starting Sept. 14, is being laid out for Texas Guinan. It will be campaigned in circus fashion with Tex and her bunch sometimes making two towns in a day.

Ez Keough and Eddie Fishman are Tex's managers for the trip. She is to appear under a guarantee of $5,000 weekly.

Keough resigned from N. B. C. last week.

Tex at present is at Woodmansten Inn, Pelham road house.

"Pagan Fury" Option

Herman Gantvoort has a short option on "Pagan Fury," by Sam Warshawsky. Latter is a Radio Pictures p.a.

Show is the same one the late Holbrook Blinn was to have produced.

Three Leads Rehearsing 3 Plays In One for Guild's Triology Show

Theatre Guild will begin rehearsals late this month for the Eugene O'Neill trilogy, "Mourning Becomes Electra," for its presentation in New York in November.

Alla Nazimova and Earle Larimore are engaged for the series of plays, but not Crane Wilbur, as reported.

The Guild's board reassembles in New York next week to lay final plans for the production, for which Equity will allow additional rehearsal time. The trilogy's three roles will require the services of the leading players throughout, meaning they will actually rehearse three plays instead of one.

Morrissey Rehearsing

Will Morrissey expected to start rehearsing his "Crooner" revue at the Craig, New York, yesterday. It will open at that house, Morrissey also expects, and at $2 top. Craig seats 1,500.

Show had a brief road break-in recently. About the same company remains. In it are Lester Cole, Midgie Miller, Lita Labez, Three Graces, Clem Bevins and Murica's Crooners orchestra.

Shuberts Won't Bring Back "Virgin," "Melo"

Neither of the two Shubert shows closed in June for the summer and allegedly due to open again in August, will see New York again. Both are being prepared for road showing, with "A Modern Virgin" going out immediately and "Melo" following in several weeks.

"Virgin," with its original New York cast, opens at the Garrick, Chicago, for a possible run before hitting the road. "Melo" will be completely recast. Instead of Edna Best, Earle Larrimore and Basil Rathbone, play will have Sebastian Shaw, Walter Armitage and Helen Flint.

Putting in Color

Atlantic City, Aug. 3.

Just to add to the confusion of the "Scandals" and "Vanities" opening week, Aug 10, Marty Forkins is bringing Bill Robinson, Ada Ward and a company of 50 to the Globe theatre for a limited engagement at the same time. The Globe is almost opposite the Garden Pier where the White show is holding forth.

There will be no matinees but three nightly Globe performances, at 7:30, 9:30 and midnight.

EVENING GRAPHIC FRIDAY, OCTOBER 10, 1930

bit in opposition
say that the seduction scene
he plays with Miss Alexander
seemed to me extraordinarily fine.

Today's Star

Within a few years he has developed into an excellent vaudeville headliner and just recently he has displayed new talents in the capacity of a master of ceremonies. He is a musician of great talent, and, when he turns to comedy he doesn't fall back on dirt for his laughs. He plays almost any sort of stringed instrument, and, most anything else that can produce a tune, as a matter of fact.

By this time you should know we're talking about Dave Apollon, who in our opinion has one of the best acts in vaudeville. Apollon is only a little fellow in size, but he is mighty as an entertainer. He can be relied on to stop almost any show, and there are plenty of people who would walk up to the box office if he'd get together a legitimate revue of his own.

BOB GRANNIS

After Closing My Season of 45 Weeks, I Take This Opportunity to Extend My Sincere Thanks to the RKO Officials

DAVE APOLLON

P. S.—Vacationing August and September, Ambassador Hotel, Hollywood, Calif. Any big producer may interrupt my vacation.

PERRY ASKAM

IN "LADIES ALL"

HOLLYWOOD PLAYHOUSE
Hollywood, Calif.

Yiddish Writers

Yiddish scribblers foregathering in a new summer colony, Wavecrest, just the other side of Rockaway. All the leaders of the group there, including David Ignatoff, Mani-Laib, Jennings Tofel, Samuel Budin, Rachel Weprinsky, and the rest.

High-light of the season just now is the completion of David Ignatoff's new book, the title of which may be translated from Yiddish as "In the Name of Truth." The volume is on the press now. Ignatoff having secured enough funds to publish it himself. That's not an unusual proceedure. All Yiddish scribblers publish their own because there isn't a single house in this country getting out Yiddish fiction.

As their own publishers, Yiddish scribblers must perforce be their own sales agents. It's simple. The scribbler, when his book comes out, solicits his friends to buy, with the request that they solicit others, in turn. And so on. Fulfills the orders, gets back maybe half of the cost of the book, and then starts in to write another.

That explains why most or all the Yiddish scribblers hold down regular jobs, making writing a sideline. Many are on the Yiddish dailies, others engaged in commercial pursuits. But they must have that job, else they can't publish their own books. And nobody else will, because of the limited market.

At Wavecrest, the Yiddish scribblers advise each other, or commiserate with each other. Occasionally one does make some money.

Always Racketeering

Literary tyros are getting wiser and not submitting money as readily for "service" or "instruction" from the many "specialists" racketeering in the profession of scribbling. Cautiousness of one girl with a yen for writing picture scenarios saved her from a New York outfit whose head is said to realize something like $200 a week from his particular racket. Just couldn't see paying money in advance for the sale of her work, which, if followed by other would-be scribblers would save the Better Business Bureau the job of driving these parasites out of business.

Girl, answering a newspaper advertisement whose advertiser purported to sell film scenarios, told only too quickly to send her scenario along.

Method of this particular specialist is to point out the advantage of copyrighting the scenario, lest the idea be stolen at the studios. With 30 or more synopses in each issue of the law squaring magazine, it's a clean-up for the operator, even though he's not known to have yet effected a sale of one of the pieces.

Might as well be explained here that there is practically no market for film synopses from unknowns and that most studios will not even read them unless in regulation story form and published. Manuscripts mailed are returned unopened.

Pictorial New $12 Line

"Pictorial Review" is the first mag to fall in with the plea of the Association of National Advertisers for reduction in advertising rates in keeping with the anticipated shrinkage of Canadian circulation as a result of the higher tariff on mags imported into that country.

As in the case of "Pictorial Review," it gives the mags an opportunity for general revision of circulation and advertising rates. Typical of this is that mag's reduction in guarantee of circulation of 6%, yet a reduction of advertising rates of 9%.

Because of its leadership in the mag publishing field, in view of its guaranteed 2,350,000 circulation, procedure of "Pictorial Review" will doubtless be taken up by the other class mags. The new "Pictorial Review" rate goes into effect with the October issue, necessitating a hasty readjustment of advertising schedules. Under the new rate "Pictorial Review" is asking $12 a line.

10c. Mags

Competition of the chain store mags, which uniformly sell for a dime, may ultimately bring the newsstand price of mags down to the same figure. With a few exceptions, like "Argosy," the general price of newsstand mags is 15c. "Screen Book," under its new publisher, Fawcett Publications, will be reduced to 10c., and the new Dell confessional story mag, "My Story," also priced at a dime.

Dell playing up the 10-cents price of "My Story" as one of its most attractive features, which makes it possible that the long string of Dell mags may each go to a dime, too. Dell has had experience with the dime mags, one of its subsidiaries getting out the ones that go through the Kress-Kresge stores.

First issue of "My Story," which went on the stands last week, is 400,000 copies. Dell hopes to make the mag another "I Confess," which started George T. Delacorte off as a publisher.

Best Sellers

(Reported for Week Ending Aug. 1, by American News Co.)

Good Earth, by Pearl S. Buck	$2.50
Hatter's Castle, by A. J. Cronin	2.50
Sixth Journey, by Alice Grant Roeman	2.00
Simple Peter Cradd, by Phillips Oppenheim	2.00
Red Pepper Returns, by Grace G. Richmond	2.00
Hot News, by Emil Gavreus	2.00
Non-Fiction	
Washington Merry Go-Round	$3.00
American Black Chambers, by H. D. Yardley	3.50
Mirrors of 1932	2.50
Culbertson's Summary, by Ely Culbertson	1.00
Boners	1.00
New Russian Primer	3.75

Launching Novel Costs $7,000

It costs about $7,000 today to launch an ordinary novel. Sometimes it can be done for less, but that figure about averages publication costs, inclusive of advance publicity and advertising.

Only time book publishers are not taking really big chances of losing money is on the less spectacular books such as biographies and educational tomes. There's always enough advance sale and orders from libraries to cover costs on books of that type.

Books for Kids

Steady demand for juvenile books interesting those publishers who have hitherto gone in only for adult literature. Farrar & Rinehart has a newly-inaugurated kiddie book department, with Elizabeth Gilman in charge. Some of the others, hitherto passing up juveniles, are giving the matter thought.

While the Reilly & Lee children's books sell for around $1 and the Grosset & Dunlap kiddie classic reprints go for even less, Houghton Mifflin, Macmillan, Doubleday Doran and others who also get out juveniles ask the regular book price of $2.

Impression of juvenile book authors is of little old ladies or senile gents, but if so they certainly realize enough from their output to assure them comfort in their old age. And dying with clear consciences, too, because they never have to go ultra-sexy.

All Muggs

Kellogg, Emergy and Innes-Brown, defending a suit brought by Neil Callahan against Doubleday-Doran, publishers, and Josef Israels, author of "Rebecca the Wise," offer the novel defense that a reporter cannot be libeled because "reporters in New York City commonly lead an erratic and Bohemian existence, and what might be libelous when said of a merchant or professional man will not be libelous when said of one leading such an existence."

Callahan contends that the leading characters in the book are himself and his wife, who was Hester Robinson, so thinly disguised that identification was easy and that such identification injured them socially and economically.

Reviving Pamphlets

The John Day company is reviving an almost forgotten form of literary art in its projected publication of a series of pamphlets to sell at 25c. The first two are ready for issue.

Years ago the pamphleteer was as definite a figure in the literary world as the fiction writer or the essayist, but the growth of the modern magazine, covering to a large extent that form of contribution, and at a cheaper price, brought about the gradual decline. The Day company is testing out the idea in the hope that it may be able to bring back the pamphlet, which generally is too long for magazine use and yet not sufficient to fill a more pretentious volume.

Smart Poet—Smarter Morgan

J. P. Morgan stooging in a book racket is England's contribution to current smart thinking, with Mrs. Alfred Noyes being behind, the clean-up gag.

By use of a dummy bidder the poet's wife got a 15th century volume, called "The Book of Hours," palmed off on Morgan for $165,000.

Laugh is that England became so alarmed over the loss of such a treasure a public subscription was started to keep the book at home.

Morgan said he'd give it up to the British Museum if they raised the price he paid for it. This was done and nobody would have ever been the wiser if the dummy hadn't squawked for $4,000 after Mrs. Noyes thought $50 was an adequate payoff.

Book's actual value about $90,000.

Sullivan Doing Well

Ed Sullivan is doing very well as Broadway columnist on the New York "Evening Graphic." He's the w. k. sports writer turned over.

Sullivan, extremely popular in a hard boiled territory, Times Square, is making his "Graphic" column well liked in that district. It counts, for if Broadway likes it the rest of the country will in the Broadway columnist style, as other columnists of that classification have discovered.

But a couple of the B'way boys should stop their type scrapping. It's not nice, and it's not good judgment.

Big A/cs Change

Hudson-Essex advertising has switched over to the Erwin-Swasey agency. It's the same agency that recently lifted the Camel account from Ayre's, and more latterly picked up the Montgomery-Ward ad business from Lord, Thomas & Logan.

Camel's advertising runs to between 11 and 15 millions a year, the Hudson-Essex about three millions, and Montgomery-Ward six millions.

The Hudson-Essex a/c previously had been handled by a Chicago agency.

Real Names of Authors

Dornford Yates, author of "Adele & Co.," is Cecil William Mercer; John Rhode, "The Hanging Woman," is Cecil John Charles Street; Boris Pilnyak, "The Volga Falls to the Caspian Sea," is Boris Andreyvich Vogan; Sarah Addington, "Dance Team," is Mrs. Howard Carl Reid; George A. Birmingham, "Fed Up," is James Owen Hannay.

But who is Gavin Holt, author of "Green Talons"?

Inside Belasco Stories

Tom Curry, companion and private secretary to the late David Belasco, has offered for syndication a series of inside stories he has written about the showman.

Later Curry proposes to write a Belasco biography.

Gilbert Swan Very Strong

Gilbert Swan, N.E.A. columnist, is easily within top notch ranking in point of circulation reached among his subscribing newspapers. That a comparative outsider may be so widely read may shock the Broadway enthusiastic columnists and personality writers. An estimate of Swan's reading public runs to between 15,000,000 and 20,000,000 of around 250 newspapers throughout the country.

Swan has been doing it for around four years. He is an old-time newspaperman, of the kind the lay minds like to imagine. He's shipped and adventured and campaigned and even written detective stories and poetry. Yet although ranking among the most avidly read persons in the world, few outside his immediate acquaintanceship of the past or present know Swan is really Gene Cohen, often seen around Broadway.

Swan's reader influence is widely known through experience by the actual operators and execs in the show biz as Swan specializes in picture stuff and besides a daily column also writes a Sunday feature. In spots where Swan has worked, as on the Pacific Coast and in the southwest, papers plug Swan's stuff as that of a home town boy and in those territories he's the peer of syndicate columnists with probably the bare exception of Odd McIntyre. Also in the Middle Atlantic states and through Ohio.

His daily column runs to around 600 or 700 words. It usually carries also away from Broadway, rather than the Main Stem only, which makes it different. His Sunday feature stories are usually about the show biz, but he digs in generally.

From what is understood, Swan's material is covered in a blanket N.E.A. contract to subscribers but is included in around 50 to 55% of the total stuff N.E.A. sells to maybe 600 or so papers. Around 450 or so of these sheets take the full N.E.A. service while the remainder go for pony orders.

Hollywood's Reading

(Consensus of demand durin July at Satyr Book Shop, Esme Warde, Pat Hunt, Stanley Rose, and Hollywood Book store.)

Fiction

"Good Earth," Pearl Buck.
"Call Her Savage," Tiffany. Thayer.
"Grand Hotel," Vicki Baum.

General

"Story of San Michele," Axel Munthe.
"Jungle Ways," William B. Seabrook.
"Green Hell," Julian Duguid.
"Red Bread," Maurice Hindus.
"Education of a Princess," Marie of Russia.
"Portraits in Miniature," Lytton Strachey.

(They're reading with perspiration in their eyes and not caring much what is fiction outside the three leaders.

Sixth month in the best sellers for "Grand Hotel," with Vicki Baum's presence on the Coast helping. "San Michele" has now completed a solid year as a Hollywood leader.

New Labor Daily

Apparently encouraged by the success of "The Worker" or perhaps designed to offset a radical trend in the original paper, "The New York Labor World" has made its appearance as a daily," devoted to American Federation of Labor, Honest Co-operation, Promotion of Industrial Peace and a Prosperous Greater New York." It averages 12 pages, standard size. Royd Morrison is editor, with Richard J. Walsh, associate and Sal J. Scoppa, business manager. It lists in its masthead the A. F. of L., N. Y. State Federation of Labor, Central Trades and Labor Council and the United Hebrew Trades.

In its third issue it carried a broadside on the Lee Ochs theatre controversy in the Bronx with the I.A.L.S.E., covering about six columns, with a jump from the front page. Same issue has a full page advertisement of the I.A.T.S.E. and a quarter page from the Motion Picture Service Co. There is also a full double column from the American Federation of Musicians.

It is apparent that the new sheet will give greater attention to theatrical matters, not only from the Ochs story but from various other items.

Make 'Em Buy

"Don't lend your copy of 'Newsdom' to any one. Make everybody buy it and keep us at work."

That's a slogan any paper not a daily could well employ.

"Newsdom" said it in its second issue last week. It's a weekly gotten out by unemployed newspaper workers. And still no ads, according to its announcement.

A. & P. 10c. Mag

Interviews in Los Angeles for a western editor by the A. & P. grocery stores is the tipoff that the chain grocers are going into the fan mag field in competition with the 5-10-cent stores.

A. & P. is planning to publish in New York, its mag to be a monthly 10-cent affair.

Paris Chatter

Whit Burnett in town.

George Jean Nathan told how at Dreiser's suggestion he will call his now book on leading figures in American modern literature, "My Respects."

It's something thrown at you if one disturbs Grace Carlisle before three in the afternoon when she's working on a new book.

Al Laney, who collapsed this winter while night city editor of the New York "Herald," is around again.

John Weld in the American hospital with a minor operation.

Dagmar Godowsky has been advised to spice up her Memoirs a bit.

Ely Culbertson's two books are leaping into popularity over here.

Vienna is turning into a publication center for works in English. Latest rag to be announced is "The European Digest" to be edited by W. O. Cunningham of the Boston "Transcript."

Harlem Squawks to "Mirror"

"Hot Harlem," the Edward Doherty special story running in daily installments in the "Daily Mirror" has stirred up a hornet's nest in Harlem with the colored churches there joining hands in a protest to the "Mirror."

Doherty has dipped pretty low in Harlem's gay and giddy life, making some strong statements about conditions up there.

Deal between Jim Tully and Christy Walsh for Tully to write a hot chatter column is off. Walsh figured he'd do better sticking to sports writers, an angle of the syndicate game he knows.

Chatter

Ray Long won't be happy with Richard Smith unless he brings Boris Pilnyak over with him.

Two captains now in the Fawcett family, Capt. Billy Fawcett's brother, Roscoe, who is his general editorial supervisor, a captain now, too.

Book League has lost 63 books from the shelves of its reception room already.

Bobbie Meredith in Paris to study paintin as long as the royalties come in.

Daniel Lenssen admits a typographical error he found in the proof of his new book made the word an improvement over his own.

Ellery Walter in Russia.

Selma Robinson, the publicist, has sold a book of poems.

Michael Gold writing the titles for most of the Russian films shown here.

The Anna Pavlowa biography won't be out until the fall, to permit of last-minute additions. A biography of Victor Herbert, too.

Rebel Poets rebelling again.

L. A. G. Strong claims to understand women.

Trend in book stories is to fictionize important news events.

Not a single member of the "Daily Worker" staff gets paid, nor expects to.

Doctoring Halle Show

"Imported From Paris," comedy by Mickey Marx and Fred Thompson, which showed at Brighton Beach last week has been taken off. Rewriting and recasting will be undertaken.

Play opens in New York, Monday (10), or a week later, probably at the Gaiety. Abe Halle is producing.

Subway Openings

Opening date for Brandt's subway circuit Aug. 17 at the Boulevard, Jackson Heights, has been taken by Brock Pemberton for "Three Times the Hour" instead of John Golden's "After Tomorrow."

Other houses are expected to open at the same time, with tentative books pencilled in.

BURTON-JASON'S N. Y. TRY

Hollywood, Aug. 3.

Val Burton and Will Jason, who authored the score of "Nine O'Clock Revue," current at the Music Box, leave this week for a Broadway try.

Pair have been writing theme songs and other picture music. They are taking east their first operetta, "Flame of Love."

2 "Lives" Co's Set

Opening dates for Arch Selwyn's two companies of "Private Lives" have been set.

The Madge Kennedy-Otto Kruger company sticks out the summer at the Selwyn beginning its road tour Sept. 21 in Washington and then heads to the west coast.

The Donald Brian-Edith Taliaferro show opens Sept. 21 in Kingston, N. Y.

Frank Matthews will be ahead of the Kennedy-Kruger troupe with William Spaeth behind. George Degnan will be in advance of Brian and Taliaferro.

Harris' O'Neill Revivals

Jed Harris is talking things over with Eugene O'Neill and the Theatre Guild. He'd like to get together a repertory company to do a series of O'Neill revivals. Understanding is that all hands are willing with the terms the only thing calling for discussion.

If the deal goes through, it's not likely Harris would show in New York, but only on the road in towns away from Guild's travelling companies of "Strange Interlude."

Hoey With Lyons & Lyons

Herbert Hoey, who has been in charge of M. S. Bentham's dramatic department, has gone over to Lyons & Lyons.

Spanish Musicians in Meeting Proposing to Ask Protective Steps

Madrid, July 23.

A national congress of Spanish orchestra players has been held in Madrid in order to deal with the present situation of Spanish musicians, who are doing very badly just now.

The Congress passed several resolutions, including the asking of official protection in the way of helping stage theatres against the sweeping picture invasion. It suggested the government should subdize a number of new cheap theatres. Also the granting of special and cheaper railway and transport tariffs for theatrical companies throughout the country, as also special boarding terms at hotels for theatrical artists. Picture shows not to be allowed at any theatre run by the state or any municipality.

They will also demand that the government make it compulsory for any theatre running plays and dramas to have an orchestra to play during intervals. Also that foreign orchestra players should obtain a permit from the Ministry of Labor to play in Spain and, in the case of classical concert players, that the Ministry of Labor should first hear the opinion of an all-Spanish musical board as to whether the merit of the artist or artists concerned should justify permission to play in Spain. Orchestras coming into Spain for commercial purposes to be excluded.

MUSIC BIZ STILL OFF, TRADE PRICE UP TO 18c

Hollywood, Aug. 3.

Other music publishers who reduced their prices to 16½ cents will go back to the 18 cent rate, now that Robbins has found the lower price ineffective.

Coast publishers have agreed to the boost in line with the publishers in the east.

Squawks here are similar to Robbins' squawks that the syndicates did not put in the extra counters agreed upon at the drop and did not increase the plugging of numbers as promised.

One Loew Organist May Remain at Work

Columbus, Aug. 3.

Despite announcements from New York all organists in Loew theatres are to be dropped, Russell Bovim, manager of the Ohio, states that Bill Dalton, long a local feature, is to return to his former place on the program Aug. 28. Dalton has been on an extended vacation, his first in years.

Ousting of other organists may yet affect the present status of things at the Ohio, as Bovim has admitted he has requested a definite ruling from New York. He is continuing to exploit the organist's return until such time as he may be ordered otherwise.

Should Dalton return to the console at the Ohio this will be one of very few Loew houses keeping the organ goning through the fall, it is understood.

Flaherty Suit Up

The motion of Pat Flaherty, gen. mgr. of Sterling Songs, to examine Winfield R. Sheehan of Fox in his $25,000 suit against Fox, will be argued Aug. 10. Hearing comes up before Justice Carewe of the Supreme Court.

Meanwhile, Fox is said to be negotiating with Flaherty for a settlement before action comes to trial.

Bands in New Orleans

New Orleans, Aug. 3.

Earl Dalton of Suburban Gardens has taken the Vince Lopez band for three weeks, commencing about Aug. 15. Dalton is forced to name bands against the opposition of the Forrest Club. Abe Lyman is now at the Forrest.

Following at the Gardens will be Henry Santrey and his orchestra.

Tamara and Fowler will probably go in the Gardens a heavily-billed floor dance attraction.

Supreme Plug

Hollywood, Aug. 3.

Two songwriters were putting a third on the griddle.

"Doakes is the kind of guy," said one, "that when Gabriel blows his horn he is confident it will be a Doakes tune."

MPPA MAY TRY TO BAR PHONO DISKS OFF AIR

M.P.P.A. is searching for a legal way to prevent phonograph records from being broadcast over radio stations.

Association states that both the publisher and the disk companies desire to keep phono disks off the air. M.P.P.A. believes that it may be able to take legal steps in this direction through a provision of the copyright law which states that records cannot be reproduced for public performance for profit. However, M.P.P.A. will delve deeper into the legal angle before it takes action on the matter.

Special radio discs made for broadcasting purposes are oke with the trade. It's only the phono discs that the industry wants barred from radio use.

Warner Pub Subsids Return to Old Price

Warner publishers, Harms, Remick and Witmark, will be the next group to go back to the old price. Price lift takes effect about Aug. 15.

They are deserting the cut-price for the same reason given by the rest of the trade, that it has proven a flop.

To date Robbins is the only publisher that has wholly reverted to the old scale, Famous following suit on but one song. However, after the Warner move, the rest of the trade is expected to follow in wholesale numbers.

Santly Music, indie publisher, reverted to its old wholesale price of 18c Aug. 1.

MCA, CBS, NBC AND DENNY

All Mixed in on Whether Band Will Go to Waldorf-Astoria

Talk during the week has been if NBC is placing the Jack Denny orchestra into the new Waldorf-Astoria Hotel, New York, in the fall.

NBC said it didn't know. MCA and CBS said no.

MCA holds Denny under some sort of unusual contract, it is stated. The band has been coming over CBS from Montreal. MCA slips its air attractions to CBS rather than any other network.

The entertaining end of the new hotel is claimed to be worth $250,000 yearly to anyone having that under control, through private parties, affairs and so on.

Denny has made his ether rep through broadcasting from Canada. He is one of the very few band leaders who have consistently refused to accept a cut in on a song or any money from a music publisher.

Bing Crosby's Wife Keeps Name Going

Hollywood, Aug. 3.

Bing Crosby can't come back to work in nite clubs, etc., because of his A. F. of M. union jam, but Mrs. Bing Crosby is carrying on the name for the new Embassy club's roof garden, where she opened July 29 with Hal Grayson's orchestra.

The outdoor dining thing is killing off everything else out here, with the heat the answer to it all.

Whiteman Staying

Chicago, Aug. 3.

Despite rumors to the contrary, Paul Whiteman is set to remain at the Edgewater Beach hotel as long as he wants. Whiteman's contract has until Sept. 15 to run, with assurance he can stick longer.

Whiteman is due to sail for Europe on a concert tour early next year.

Paul Palmer's Rainbow Syncopators at the Pavilion on the Albany (N. Y.)-Pittsfield (Mass.) road. Dance hall under new management.

Just a Shoestring to Keep Office in Hat For Young Publisher

Joe Shoestring Publisher picked up a package of orchestrations, closed his office—a simple matter of putting on his hat.

"Times hard in the music business?" he chirped. "That's according to the way you look at it.

"Take me, for example. I've been in business for myself for seven weeks. I can't complain. Not with two songs already making money. Toomey sang 'My Grandmother's My Best Girl After All' on the air the other night—title wasn't even announced—and the next day I had an order for 20,000 copies.

"I have a stenographer who plays piano and tomorrow I'm going to hire a singing bookkeeper. I pack my own orchestrations, so that item's out. The way I figure it, if I sell 200 copies a day I'm set. If some one should come in and borrow a postage stamp I'd be in the red.

"'Twinkling Through the Twilight' has already gone 40,000. In these days that's phenomenal, sister. And I have a new novelty number, written by Smalling-Carey-Brightling - Samovitch - O'Rielly-Hodges-Grason and Ford. Can't beat that combination. At least one of them should click.

"It's a relief to be off the floor. I come to my office in the morning and I say to myself, 'Hello, Boss.' No one here to take me over the coals and ask why Ricardo didn't plug our number last night.

"Who does my orchestrations? A couple of fellows out of town—I call them my 'honorary appointees.' That should take the dust off your typewriter. They like the title and I like their work.

"The music business can't be so bad when you can lace it together with a shoestring."

CHI NITE CLUB BOYS PIN HOPES ON FAIR

Chicago, Aug. 3.

Revision of this town's night life landscape is anticipated for next winter. With the roadhouse season almost ended some of the boys are figuring already on inland spots.

Sam Hare, pilot of the Dells, is negotiating for the old Avalon site on the north side, later the Beau Monde club. Understood Hare is willing to spread himself in remodeling and enlarging the place, with plans for putting in name bands in the spot.

On the south side Al Quodbach has folded the Granada, taking loss after playing such bands as Whiteman, Lyman, et al. Quodbach may come in further in town if he can get the old Chez Pierre at his price. Place has been closed for several years after being a big money maker in former days. Located on the Gold Coast.

Several other Loop spots are expected to spring up this fall, with a number of old cafe men interested in making come-backs. Bill Rothstein, former owner of the Moulin Rouge and one of the best known cafe men in town, is opening up the old Algiers under the new name of the Rubyiatt.

Most of the boys are looking ahead to the World Fair to be held here in '33, figuring the pickings should be softer and faster then.

RACKETT'S NOISE

Hollywood, Aug. 3.

New book being offered for sale to musicians is "Fifty Years a Drummer."

Author is A. H. Rackett.

"PUZZLE" DISCS AS RECORD BIZ REVIVER

Chicago, Aug. 3.

Victor tossed the first loaded grenade in its fight to revive the phonograph record business by its release last week of the "puzzle" record. Idea clicked better than expected with the public.

Puzzle record gets its label from the fact that it's impossible to tell just what song a disc is going to play. There are three songs recorded on each side of the regular size platter, engraved in such a peculiar way that the needle, by chance, will pick out any one of these trio of tunes.

Victor, in experimenting with the disc, is using old tunes mostly. Each song is necessarily restricted to hardly more than a chorus, but understood that this will be increased when Victor hits the field with its slow-speed, long-playing disc.

Public is taking to the disc, first on its novelty angle, secondly, because of the bargain, getting six tunes on a single disc.

Azpiazu Men Back To Cuba After Ouster

Don Azpiazu was required to drop the original members of his band by the American Federation of Musicians and employ union musicians before permitted to play for Publix. He opened last week at the Paramount, New York.

Azpiazu came here under a special permit from the A. F. M. NBC, which later signed the band after it played its original RKO dates, ran into difficulty through labor restrictions which the A.F.M. later ironed out. Band's permit to remain in this country was up two weeks ago, after completing an engagement at the Fisher, Detroit. Meanwhile Azpiazu, who is an American citizen, joined the A.F.M. All the other members of his band, 12 in all, were not citizens.

To accept the Publix dates which NBC was negotiating for him, Azpiazu fired all of his original men, taking on Cuban members of the A.F.M. Original band returned to Cuba.

Negress and the Negro, both of whom worked with the original band as dancer and singer respectively were also ousted.

Bob Nelson's Ditty

Bob Nelson, singing single in vaude, has written a ballad, "Two Little Tired Hands," dedicated to the memory of the mother of Rudy Vallee.

It has been accepted by Shapiro-Bernstein for early publication.

Dubin and Burke at WB

Hollywood, Aug. 3.

Al Dubin and Joe Burke are here to write the songs for the next Marilyn Miller picture at Warner Bros.

Busby Berkeley staging the dances for "Flying High" on the Metro lot reminds further of the '29 Tin Pan Alley boom days.

Inside Stuff—Music

Revived Value

The very thing which wasn't worth anything to Metro three weeks after the film company took control of the Robbins Music Corp. is now very valuable to the picture company for foreign synchronizations. It is the photoplay music catalog which Jack Robbins had built up and which M-G-M regarded as one of the music firm's most important assets until, at one fell swoop, musicals came into vogue in '29 and original songs were in demand.

This naturally eliminated the thematic and cue sheet compositions. Now they are valuable all over again with M-G-M sync'ing its talkers for the foreign market by eliminating the English dialog.

Helping a Hit

"Moon Over the Mountains," almost nationally the No. 1 hit, is unique in that the publishers (Robbins) issue no dance or vocal arrangements. They're afraid promiscuous broadcasting or performance would kill it off as in other instances.

Robbins Co. took its cue from the way "Springtime in the Rockies" was handled, where promiscuous performance was restricted by non-issuance or orchestrations.

Without a Complaint And Evidence to Back Cut-In Ruling a Flop

American Society of Composers, Athors and Publishers is chagrined at lack of action on its cut-in ruling.

It is now four months since the cut-in ruling was placed into effect. During that time cut-ins have been indulged in by publishers to an extent almost as much as before, it is said. Of this the Society was and is aware, but since it can get no concrete evidence, it is powerless to do anything.

Society is aching to slap the cut-in penalty against one of the offending publishers. Non-offending publishers haven't the nerve to come forth with charges against the offenders, it is declared. Either that or that they are all offenders.

Cut-ins are being indulged into as much as ever, if not more, with non - songwriters getting their names on title pages. This is permitted through the Society's so-called "cut-in" committee, consisting of three publishers and two songwriters. This committee is called to pass on all non-songwriter members of the American Society who are band leaders or radio singers and whom the publishers claim wrote or collaborated on a tune.

Since each publisher always swears that the idea was the singer's or leader's, or that parts of the lyrics or melody were written by that artist, the committee is forced to permit that artist's name to go on the title page with that artist sharing in the revenue from the song with the other writers.

PRO MEN BOOKING ACTS ON RADIO AS SIDE-LINE

Through their close association with radio, a few music men who are in professional departments of publishers are handling radio talent as a side line.

The pro men are in close contact with the artists bureaus and program heads of networks and indie stations. Because of this they are frequently in a position to get an audition for an artist who ordinarily would have to go through the usual routine.

They realized that talent placed on the air through their endeavors would thereafter favor the songs of the publishing house that pro was connected with.

10% Charge to Dealer When Pub Fills Order

Standard publishers agreed last week to add 10% to the bills of all dealers who order a publisher to send sheet music direct to a buyer. Agreement was entered into by 13 standard publishers and went into effect Saturday (1).

The rule was adopted because a growing tendency on the part of dealers to ask that music be sent direct. This is usually done when the dealer is out of the song. Dealer then sends order on to publishers with request that publisher fill in order and mail it direct to customer with dealer's label on it, billing the dealer at the regular price.

Packing and mailing costs on this has been cutting into the publishers' margin of profit to quite a degree. The 10% extra charge angle on the orders, it is claimed, will compensate the publishers for this trouble and loss.

Japan Jazz Pushover

Los Angeles, Aug. 3.

The Orient goes for American talent, epecially with a little s. a. and song and dance. Especially for the jazz styles.

Len Mantell, who last year was 30 weeks across the Pacific with his New Yorkers, is taking a "Hollywood Highlights" troupe of 10 to the Orient this month.

Bernie in Saratoga

Ben Bernie goes out of the Hollywood Gardens, Aug. 4. Next day the band opens at the Arrowhead Inn, Saratoga, remaining for the racing season.

The Coon-Sanders band follows Bernie into the Hollywood.

JIMMIE AND BOB
(James Gleason—Bob Armstrong)
Recorded Serial
COMMERCIAL
KFWB, Los Angeles.

Making a disc originally as a plug for a picture in which they appeared. Jimmy Gleason and Bob Armstrong are building up a big coast following on a continuity chatter on the air for 15 minutes, five nights a week. Picture team was shunted onto the air by the Union Oil Co., current backers, who were in on the original picture tie-up. Pepsodent, contracting for their records for Australia where Amos and Andy are weak, is believed to be the first in for a wider scope, with negotiations now on for a commercial tie that will make the disc broadcasts national. Plenty of stations individually have tried to get the discs, but the Hollywood Broadcasting Features Co., handling the comics, is holding back for a country wide sponsorship.

Eight other stations on the Coast, with one in Honolulu, are now using the records. Material, while of a continuity nature, has complete installments and get over without much knowledge of what has gone ahead.

Stuff is punchy, reminiscent of the characters in the legit "Is Zat So" in which Gleason created the fight manager part. Continuity is in the nature of a cross country auto trip being taken by the comics, with the broadcast ostensibly coming from a different city each night. Their material is written by Erle Hampton, former picture press agent.

Gleason and Armstrong are the first picture players to go radio on anything like this scale.

BROX SISTERS
Songs
WJZ, New York

After having had their delivery pattern copied by other sister teams who preceded them on the air, the Brox Sisters have finally hit NBC on a sustaining program. NBC probably took them on because of the conscience qualms it felt after letting the Boswell Sisters go, to have CBS take the Boswells and make good with them. So now it looks like a battle of the sister teams. Their vocal style is plenty similar.

Brox Sisters haven't altered their manner of singing, made so familiar through their frequent vaude appearance and not so recent picture work. It's still of the erratic type, which when diagnosed singly appears as though each is off key and yet together hits the target of vocal melody. Yet they are not as effective on the air as when seen in either the flesh or on the screen.

Their film work was called to the attention of the listeners through an announcement that they would sing "Cryin' for the Carolines," which they did in the film "Spring Is Here." After that the team got down to a few pops and rounded out with an obsolete ballad.

HOWARD BARLOW ORCHESTRA
Sustaining
WMAQ, Chicago

This same outfit formerly was a feature of the Philco program. Going from commercial to sustaining work hasn't changed Barlow's music style.

For a symphonic orchestra this one has all the ingredients. It's the better class of music that doesn't deviate from a straight-laced classical path. It probably won't be long before Barlow connects with another commercial. *Span.*

JOHN CHARLES THOMAS
Songs
COMMERCIAL
WJZ, New York

John Charles Thomas, concert singer, marks the inauguration of a new style of entertainment for this commercial. He will be the feature of this series for six weeks, the first of which he commenced Thursday (30). Previously, this advertiser changed its guest stars weekly.

Thomas is a solid bet for radio. This particular commercial has always adhered to class entertainment and Thomas is class. Once they dial in they'll remain until Thomas is through.

Only one thing that's liable to drive them off, and that's the overdone campaign talk. Advantage was taken of the concert singer's inaugural broadcast to lay on the ad plug thick and heavy. Only good judgment shown by the sponsor in doing this was to get the spiel in before Thomas went on and not after. Were it after, it probably would never be heard.

Thomas sang five numbers during this 30 minutes. All were concert material. Three of the five numbers he announced himself.

"HEARING AMERICA"
Songs, Orchestra
WOR, New York

"Hearing America" is titled after the various native tunes composed by David W. Guion. Latter is featured here. He's at the ivories accompanying the vocalist, soloing and introducing the numbers. He explain how he came to write the songs and sometimes tells a story about the meaning of the lyrics.

For name value, Guion is the feature. But for entertainment the honors are due Paul Ravell, baritone soloist. Ravell has an unusually strong voice and sings with plenty of gusto. He puts snap into lyrics which would ordinarily be considered of the nursery rhyme type.

The broadcast is fairly well paced and knitted. George Shackley's orchestra is the musical feature, also using Guion's compositions.

Guion has a distinct western dialect. Sounds more like a small town storekeeper than the composer of the numerous compositions played. They were of all types, sailor ditties, Negro songs, western bits and a baccarole, the latter featured by the orchestra.

Judging by announcement, this is a weekly affair which features the Guion numbers solely. If so, Guion must be one of the most prolific songwriters alive, and a dark horse as compared to the fame of other tunesmiths.

SINGIN' SAM
Songs
COMMERCIAL
WABC, New York

This basso replaced the quartet formerly on this broadcast. Barbasol's. Singin' Sam is alone with but a pianist for accompaniment.

Singin' Sam is supposed to have come out of the west. It's a tough job for an unknown male to solo voice it alone unless he has a pash voice. Sam hasn't, but gets by.

Were some girl or a band to be spotted with him to eat up part of the time Sam might do much better. As it is he has to follow one song with another. During 15 minutes he does about six or seven numbers. His voice and delivery are aptly suited for the material like the novelty bit announced as "Bert Williams' number." Handled it oke. He's likeable, but there's too much of him in 15 minutes alone.

FRANK WATANABE and HON. ARCHIE
Dialog
COMMERCIAL
KNX, Los Angeles

Frank Watanabe and the Honorable Archie, nee Eddie Holden and Reginald Sharland, although their real names are never mentioned on the KNX broadcasts, are among the local ethereal favs. Watanabe does a Japanese valet, and the Hon. Archie is his employer.

Watanabe (or Holden), having lived in Japan for some years, slips in some authentic Jap lingo in his perverted Americanisms and accordingly has a large Celestial following on the coast.

A root beer firm is the commercial sponsor, although this firm almost lost the team which had other offers. Company wanted a barometer on local interest and yet didn't want to offer any premiums, etc., which idea is always deceiving. Station therefore frankly told the KNX audience (it's on a small station if having a Paramount-Publix advertising hookup locally) that Watanabe and the Hon. Archie had theatre offers which threatened to take the pair off the air. Almost 15,000 letters of protest resulted.

The boys can do local theatre work with ease and have swell possibilities nationally, as they have an original style of comedy crossfire. The sing-song Jap valet is a sympathetic character and is accorded all the comedy possibilities. Archie is an effective straight.

Their stuff is sequel with a consistent continuity. It's currently concerned with the Hon. Archie's honeymoon and Watanabe as the bungling but kindly valet.

Boys do 15 minutes nightly except Sundays. On last Monday's broadcast they rang in a satirical smack at a cigaret and further clinched the idea by satirizing the Dixie-brogued announcer. *Abel.*

OLD HEIDELBERG
Male Chorus
COMMERCIAL
KYW, Chicago

Drink to the Blatz Brewing company, makers of that special brew and purveyors of a male chorus to sing to you over the loud speaker. Male chorus does not designate the exact number of males. From the way it sounded over the mike, it's probably just a quartet in spite of all the banging of beer muggs on the table.

Session of 15 minutes of larynx straining is like near beer. Has the general appearance of the real thing, but lacks the noble qualities of the genuine article. It's a naive sort of program, that incurs no enemies, nor makes rabid boosters. It's like this: "No, Gustav, sing us a song, and we'll all join in on the chorus; what do you say, fellows." "Hurrah," say the fellows. And Gus starts to yodel. Tunes are popular and semi-pop; nothing intricate, either in the selections or the presentation.

Few people will wait anxiously for the program, and few will rush from the room if the program happens to be coming in.

ALEXANDER'S VAGABONDS
Orchestra
WOKO, Albany

This band, playing at Fishermen's Rest on Burden Lake, outside of Troy, broadcast 15-minute programs over WOKO. Usually heard Sunday nights.

Orchestra sounds like a small one—probably not more than five or six pieces. For this reason it does not get the balance and effects achieved by the larger units, locally or on chain stuff from New York.

Considering the limitations, Vagabonds do fairly well for a local. Trumpeter seems to be the standout performer.

Choruses, sung by one of the bandsmen, are fair. Like other singers warbling over WOKO, he, at times, stands too close to the microphone. It may be a technical fault in operation of the station, as it occurs frequently.

Noticeable that the orchestra does not receive the plug for its regular stand, which is given other local groups.

ROBT. WILDHACK
"Cartoonist Of The Air"
Sustaining
KECA, Los Angeles

Mildly humorous routine of talk, song parody and trick musical numbers tied together a la m.c. by Robert Wildhack, a quiet-voiced ex-cartoonist. Wildhack recites one of Milt Gros' Nize Baby fairy tales, not so uproarious. His slow motion parody on "Ho Hum" is his other major contribution. Bullfrog imitation on the sax by Dick Massey, a famous Edna May number from "The Belle of New York" sung by Helen Guest, and a descriptive hunting piece by the studio orchestra are the other elements in the half-hour which KECA figures on using every Friday night along a similar pattern. Wildback aims to build up a staff of listening contribs in the newspaper colyum manner.

Nothing hilarious or slapstick in the program as sampled, but the very mildness of its humor will appeal to a circle of older listeners fed-up on pep and pops.

WHISPERING JACK SMITH
Songs
Sustaining
WOKO, Albany

Whispering Jack Smith, who several years ago was credited with popularizing a new style in singing, and, in doing so, created a host of imitators, recently returned to the air via the Columbia network. Many artists do the same sort of thing over the air, but few, if any, get quite the results achieved by Smith. For one thing, he has ether personality and a masculine virility decidedly different from that of the average pop singer.

Smith's voice, except when he whispers high notes, is deep and throaty. He talks the major portion of his numbers, and does comedy and topical numbers deftly. Piano accompaniment splendid.

Smith works with the smoothness of a veteran broadcaster and delivers on Columbia's afternoon sustaining programs. He should click on an evening commercial. Young folks in particular will like him, though numerous imitators may have taken some of the edge off his appeal.

DURHAM DUPLEXERS
Musical
COMMERCIAL
KYW, Chicago

Printed on wax, this radio disc offers 15 minutes of orchestral and vocal music, spread between heavy layers of plain and fancy ballyhoo. Impresses as a session without taste or finesse; with the listener annoyingly conscious always of being plugged. Fancy plugging mentioned refers to a short two-person skit at the opening of the program, in which a wife wins her husband's admiration by advising him to purchase a set of duplex razors for his office force. It'll make 'em happy and dress up the office, she chirps.

Orchestra is without distinction and grinds out songs which are not new, nor old enough to be pleasantly revived. Such tunes as "Good Times Are Coming" and "Anchors Aweigh." Idea is, no doubt, that these songs are especially acceptable to the guys with tough beards. Same notion exists in the singing of "Asleep in the Deep" by a basso named Norman Cordan.

With so many stations on the air, and with so many programs to pick from, the advertiser must look farther than his own program. Competition for listeners so evident in this day of high-powered sets makes it necessary for advertiser to remember that he has an audience that can walk out, at will, at any point in the program. And programs such as this, a program without the least display of showmanship; a seemingly slapped together affair, without continuity, will have plenty of walk-outs.

Any sort of entertainment must build as it progresses. This one lapses.

HAROLD STERN Orchestra
St. Moritz Hotel, New York
KHJ, Los Angeles

Harold Stern has the type of music which, on sound values alone, impresses as just the type of music which belongs in a hotel as tony in its import as the St. Moritz name sounds. And knowing the new hostelry's smart location on Central Park South, without having as yet seen it, a cinch that no Moochers could dispense the dansapation there.

Stern always had a smooth, flowing style, remindful of Leo Reisman's classy terp jazzique at the Central Park Casino, and he dishes it out in big-time style. Along with the straight danceology there's a little tango music for that proper Continental touch which the St. Moritz features. All of this registers okay 3,000 miles away over the CBS hook-up, locally received on KHJ.

Only 15 minutes and it leaves you hungry. *Abel.*

AL BERNARD CO.
Comedy and Songs
COMMERCIAL
WGY, Schenectady

Al Bernard and the Dutch Master Minstre' Boys (Frank Champlain and Larry Bryer) broadcast three or four programs over WGY recently, prior to making personal appearances in theatres upstate. List of dates and towns are given before and after broadcasts.

Basic routine consists of gagging by Bernard, crossfire between Bernard and Bryer (pianist), yodeling by Champlain, and solos and duets by Bernard and Champlain.

Although Bernard, as head of the trio, draws the feature billing, Champlain's contribution to the radio programs seemed to bulk largest. Yodeling rather a novelty, for the air here. Bernard's comedy and solo singing only average. Behind the footlights his robust style probably finds greater play.

Bryer's talking and piano accompaniment excellent and should have soloed at the keyboard.

R. R.'S MUSICAL

First railroad to use radio for advertising is New Jersey Central. Starts on WOR Thursday (6).

The road will sponsor a musical program.

WHISTLER

(Continued from page 48)

sweetheart and model—until the third act when Whistler gives her up to Harvey Stephens, Elitch's lead, but playing second man this week.

Miss Alexander is pressed for honors by Louise Prussing, who because of her large role in the first act wins her way into the good graces. Jean Adair is charming and quaint as the housekeeper.

Joseph Crehan, the Irish father of the model and a lover of good whiskey, gets his share of the laughs, as does J. Arthur Young as the blustering Sir William Hardy.

Action starts in Whistler's apartments in London while the portrait of Lady Hardy is being painted. Her husband hates the sight of Whistler and makes no pretense of hiding it, while his wife is infatuated with him. Young Hardy enters with them and makes love to Whistler's sweetheart and model—but Whistler suspects nothing until the last act. That Whistler owes most everybody in town is brought in early when the green grocer attaches the household goods and the tailor tries to collect for a coat but is talked out of it by Whistler in his light-hearted fashion. The bailiff, the representative of the law, who attaches the furniture, stays in the house during the time of the action, and is installed as critic by Whistler.

The second act drags somewhat, but probably because it drips with sadness—the bankruptcy trial of Whistler is on. He loses but wins on appeal. The last act merely is to wind up.

Although the play is a comedy, there is a touch of sadness in the way the model remains true to Whistler despite her love for the young naval officer, Walter Hardy.

The settings, historically correct, are by G. Bradford Ashworth.

The play, to be produced on Broadway this fall, needs but little revamping. The second and third acts call for a little sprucing up as they drag slightly and especially when compared to the first act.

ALL WOMEN ARE—

Atlantic City, July 28.

In the show which Johnnie Walker offered at the Apollo here, the dash is left for the public to fill in with the word that best suits its own conclusion. In this case the woman is somewhat foolish for she returns to a notorious, philandering husband who caused her final humiliation when he attempted to make love to the sweetheart of their adopted son.

Previously the wife had hinted that her lifeless body might some morning be picked up on the beach near their Long Island summer home where all this is supposed to be taking place. But he answered with his customary laugh and jeer. When he finds her cloak near the water's edge and no sign of her, he is filled with remorse. In a vision he sees her again seated at the piano and singing the old refrain that he liked so well to hear when their love was first born.

What really happened, was that the storm sent her hurrying to her room, and that she had dropped her jacket in haste. Meanwhile, he sees the error of his ways and she yields to his promise to be good.

Except that the play gave the author, Barry Townly, an opportunity to write a part for himself, there seemed little reason for the production. *Weintraub.*

LEDERER DROPS OUT

Newly formed music publishing house of Brockman, Lederer & Schenck has dissolved with Jimmy Lederer retiring from the firm. Brockman and Schenck will continue under a new name.

A third partner will probably be taken into the firm.

Publishing Dowling Song

Shapiro-Bernstein will publish the theme song of Eddie Dowling's picture, "Honeymane Lane," current at the Paramount. Song is named after picture and was co-written by Billy Moll, James Hanley and Eddie Dowling.

It replaces "Little White House," theme song of "Honeymoon Lane" when it was a legit show.

In Boston, It's
JOE RINES
whose name, for a long time, has spelled G-O-O-D M-U-S-I-C. At the unique Show Boat the Rines aggregation of gifted melodists offer these tantalizing tunes of the times:
"When the Moon Comes Over the Mountain"
"I'm Thru with Love"
"Hikin' Down the Highway"
"At Your Command"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK

LEADING ORCHESTRAS DIRECTORY

DUKE ELLINGTON
Lincoln Tavern, Chicago
Management of
MILLS DANCE ORCHESTRAS
Mills Building, 46th St. and Broadway
New York, N. Y.

BILL HOGAN
and his
BILTMORE ORCHESTRA
BILTMORE HOTEL
Los Angeles

PAUL WHITEMAN
INDEFINITELY
Edgewater Beach Club
Chicago
Personal Rep.: JAS. F. GILLESPIE

HAROLD GRAYSON
and His Orchestra
EMBASSY ROOF
HOLLYWOOD

ABE LYMAN
and HIS ORCHESTRA
FORREST CLUB
NEW ORLEANS, LA.
Brunswick Records

TED LEWIS
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY
Personal Representative
H. HAROLD GUMM
1540 Broadway, New York

GEORGIE STOLL
and HIS ORCHESTRA
Carthay Circle Theatre
Los Angeles

Ralph Bushman's Try

Hollywood, Aug. 3.

Ralph Bushman will go to Chicago next week for an air tryout from NBC.

Tryout was arranged by his father, Francis X. Bushman, who is currently with NBC on the Armour program.

Ernst Using Coast Station as Talent School for Agency

Hollywood, Aug. 3.

Hugh C. Ernst, former head of the NBC artists' bureau in Chicago, will take over management of the McMillian Oil Co.'s radio station KMPC in Beverly Hills. He will use it as an audition station and talent school for intended nationwide booking deals.

Ernst has effected a hook-up with the newly formed Beyer-MacArthur agency, which will handle talent from other fields, especially pictures, for radio. After talent becomes established on the local station it will be offered to the chains and national advertisers. Station will get the talent free.

KMPC has mainly plugged MacMillian products.

NEWS PLUG INDUCEMENT FOR CHI AIR BANDS

Chicago, Aug. 3.

Local radio stations are in the midst of a cut-throat scramble for the name bands due in town this coming season. The studios are making all sorts of concessions to the rooms booked for ace bands, with the stations trying to out-bid each other by pointing out their individual advantages. Those affiliated with newspapers; and most of them are, are using the offer of free space as the big inducement.

While the band programs bring no immediate coin to the studio, they are admitted as the ace builders of fan following. When a station can point to a large batch of regular listeners, it is reflected in the prices to be secured for commercial air space.

Most of the following of WBBM was built on its seasons with the Casa Granada wire, and was able to serenade the public with such top-notchers as Irving Aaronson, Fred Waring, Paul Whiteman and Abe Lyman.

Making the big attempt to corner the leading band market locally is WGN, the "Tribune" station, which until this year had little to do with local bands of reputation. Then the station seduced the Karzas ballrooms away from a rival newspaper station and grabbed the Wayne King and Ted Weems orchestra prizes.

WGN is still on the make for at least two more bands, with Earl Burtnett a cinch for the transmitter through the Drake hotel. With Al Quodbach and Sam Hare opening clubs shortly, both with orchestras, the "Tribune" station is determined to muscle in on at least one of these spots.

Chi 'Times' Tosses Comm. Mention as 'News' Wavers

Chicago, Aug. 3.

First move of the local newspapers against free advertising in the radio program listings has been made by the tabloid, "Times." All commercial names have been eliminated from the directory, with mention given only to performers or to designate the type or fictional title of the programs.

"Daily News" is wavering in mid-air, with no set policy as to the radio page. This indecision is attendant upon the appointment of a new publisher to succeed the late Walter Strong. Other dailies still give the full commercial listings for the big accounts.

Spitalny vs. Waring

Cleveland, Aug. 3.

To compete with Waring's Pennsylvanians, at Loew's State this week, RKO Palace booked in Phil Spitalny's band, home town boy.

Spitalny is doubling from the Willowick Country Club (cafe), which engaged him after he returned from a mid-western tour.

Novel angle for Spitalny when he opened at the Willowick was that he became a rival for the first time of his brother, Maurice Spitalny, now playing at Wille's Lakeshore Gardens.

Elmore Satchel White, professional manager of DeSylva, Brown & Henderson, is back on the job after spending two weeks in a Long Island hospital following a serious operation.

POST AND GATTY'S 4 AND 6-A-WEEK TILL SEPT

NBC claims to have Post and Gatty booked for enough personal appearances at airports to last until the middle of September.

Although there was reported to be a scarcity of airports with the $1,200 guarantee per date, the flyers were booked for six weeks.

Fliers are making four to six appearances weekly.

Stations' Local Accounts Preclude 100% Network B'casts for Advertisers

Chicago, Aug. 3.

Goal of commercial radio for 100% distribution for the advertiser, instead of being drawn nearer, is becoming more and more distant, as the networks find it increasingly difficult to get all their affiliated stations to accept any one program.

The affiliated transmitters are continually dropping off the network in order to take some local account for their studio, which will bring them many times the returns from the chain. This is the greatest cause of failures to pick up a chain session. But sometimes, it isn't the coin. It often happens that the station is off the air entirely for various reasons, such as dividing time with another transmitter.

Old advertisers have already accepted the inevitable and are taking as many outlets as the chains can offer. But newcomers to the air still hit the office roof and threaten to call out the reserves if the network can't guarantee every station on the hook-up.

Networks, of course, give the advertiser a discount for each station that fails to pick up a program, but to the advertiser this small rebate does not compensate for the loss.

GREED ANGLE KICKBACK ON RADIO HILL BILLIES

Beverly Hills, Aug. 3.

Presenting a group of Hollywood residents as actual hillbillies has its kickbacks, as station KMPC with its Hill Billies has found out.

One woman has panned the station severly for permitting the boys to work poorly clothed and barefoot, saying it can be only greed on the station's part to continue extracting performances from the boys without dressing them properly. Another writes that it is brutal to exploit an idiot.

Still another claims she overheard the boys whispering about making a still and has lost all admiration for them.

KMPC is using the Hill Billies to create good will for its owner's gasoline.

Cow Mike Goes Adv.

Chicago, Aug. 3.

Stockyards station, WAAF, is going commercial. Gene Dyer, who has WGES, neighborhood station, on a 10-year lease, has assumed operation of the cow yards transmitter, which is owned by the "Chicago Drovers Journal."

Dyer is understood to be in on a percentage agreement. Station operates daily until sun-down on a regional channel.

French Govt. Networks

Paris, Aug. 3.

With the idea in mind of competing with foreign broadcasting, the government is preparing to build a national network of low power stations. They'll be jointly operated through telephone wiring.

Support for the stations will be obtained by taxing receiving sets.

UPSETS CANOE, DROWNS

William Glyn Thomas, 21, pianist with Pepper's orchestra playing a summer engagement at Loon Lake in the Adirondack Mountains (N. Y.), drowned in that body of water on Thursday (30) when a canoe which he was paddling capsized. Thomas had been delivering dance notices across the lake and was returning when the canoe overturned.

Body recovered the following day. Deceased was a student at Ithaca college. Survived by his parents, residents of Granville, N. Y.

Legit Looks Up

(Continued from page 45)

American rights to J. B. Priestley's "The Good Companions," by paying a goodly bonus. It will be one of the six shows necessary to fulfill the Shuberts subscription dates. They lost plenty of ground the last two seasons by sending such pieces as "Young Sinners" into the subscription houses when there was nothing else to give the paid-in-advance-ticket-buyers.

The Shuberts will be shy a week and a half of playing time in the East, their arrangements with Fred Schanberger in Baltimore for the Maryland theatre having expired and neither side taking it up, and because the Shuberts have stopped sending shows into New Haven They ceased sending shows into Hartford earlier in the year.

Erlanger's Better Set

Erlanger's is considered much better set on road stuff. Not having nearly so many theatres to fill, the Erlanger problem is easier. For the coming season they will have the Aborn Gilbert and Sullivan Company with a rep of eight operas This group is figured to be good for eight weeks at least in Philadelphia and Boston, and probably longer in Chicago. Philly and Boston are hot for Gilbert and Sullivan stuff. Erlanger also has the Stratford-on-Avon Shakespeare Memorial troupe. It is the company which went around two years ago mopping up huge grosses on its second and third weeks after starting light. At that time it was booked against the Fritz Leiber troupe, playing Shubert time, with the Leiber troupe playing to little or notning, while the English Shakespeareans did well all over. Their repertory is also large, and they should be good for lengthy engagements in the major spots. They, like the Gilbert and Sullivan troupe, can also play easily in the three day stands.

"Three's A Crowd," "Fine and Dandy," "The Band Wagon," two companies of "Private Lives," one for the big stands and one for the three and one-nighters, two companies of "The House Beautiful," five troupes from the Theatre Guild, Gilbert Miller's "Tomorrow and Tomorrow," and John Golden"s "As Husbands Go," which play under Guild auspices, are also on the Erlanger list.

It was recently figured by the Erlanger office that in Boston, Chicago, and Philadelphia, it will have no difficulty in providing its two theatres in each city with a minimum season of 30 weeks with the plays and musical pieces now on hand. Arrival of new shows should give at least four to six weeks more for each house. They are also starting their week-stand houses earlier this season than last.

Stars Shy Off

Shuberts are already touring Ethel Barrymore in "The School for Scandal." They have attempted to engage several other big female stars during the past summer. Miss Barrymore announced that she would play a repertory this season, "The Doll's House" by Ibsen, "Camille," modern play and "The School for Scandal." Following her opening with "School" in Denver last week she announced that she would stick to this one play. Mrs. Fiske is also carrying an old one about the country "Becky Sharp," which goes over Erlanger time.

Shuberts contemplate some musical shows this season. They will have N. T. G. stage a girl show in the Majestic, New York. They will also have Carroll's show for the road. George White, booking with the Shuberts for years is no longer with them, but he hasn't signed with Erlanger for the road yet, probably preferring to wait and see how the new "Scandals" pans out in New York. White couldn't get the terms he wanted from either Shubert or Erlanger for his Atlantic City booking beginning next week, so he leased the Garden Pier, which has played musicals before.

Shuberts also seem set to lose Aarons and Freedley bookings for the road, since the new Aarons and Freedley show "Singin' the Blues" is slated for the Liberty, New York, Erlanger house, in September. This firm formerly booked with Erlanger but had been doing business through the Shuberts for the past few years. Schwab and Mandel are also continuing their Erlanger booking.

The musicals which the Shuberts will produce for themselves are "Kissable Girl," "Hearts in Repair" for Queenie Smith, a series of operetta revivals for the Jolson theatre, recently turned back to them after being tenanted as a picture house for six months, "Cocktail," musical version of "Congratulations," for George Jessel, and the Lehar operetta 'Land of Smiles" which tried out and flopped on tour last season under the title of "Prince Chu Chang." "Grand Hotel," which played in the Shuberts' National, New York, during the past season and made that house the one of their list in New York to show a profit over the season, will play under their wing on the road.

It would appear, from the Shubert musical plans, that such pieces as "Three's A Crowd," "The Band Wagon" and "Follies," have discouraged them from continuing to produce their own usual type of revue. In "The Band Wagon" particularly, their old style of revue is the victim of scathing satire to which the audience rises.

The Shuberts are down to a minimum on contract commitments with actors. J. J. Shubert recently said, however, that they had $300,000 tied up in options on plays. Nobody takes this seriously since options by the gross don't cost that much. It is believed the Shubert operations are handicapped until the success of their financial reorganization can become known.

No great faith along Broadway in either of the two schemes now under way to help road conditions. Much resentment expressed by active producers at the slogan chosen by the Theatrical Press Representatives for their road campaign, "Save Our Stage." T.P.R. is selling buttons at 50c apiece to get money to promote their work.

Theatre League's plan is to revive a group of shows which the road has not seen and send them over a circuit much after the manner of burlesque shows, with the theatres, in each instance, developing some business which will guarantee the show something.

Those who have no faith in these plans point out that the successful road pieces are those of first class quality, with no cheating of actors or physical production, and that they must come along with a reputation.

Wile, Jr.'s, Return

Frederick William Wile, Jr., son of Frederick William Wile, CBS speaker from Washington, is returning to CBS's publicity department.

Wile was with the network in the same capacity last year but gave up work to become secretary to Ambassador Garrett in Rome.

Inside Stuff—Radio

Some of the publishers of New York dailies have gone so far in their attempt to eliminate all commercial radio credits as to order commercial names out of the radio news columns, as well as the program listings.

Majority of the radio columnists in New York are prohibited from mentioning radio advertisers. Some are even prohibited from mentioning the names of hotels where radio bands are playing.

Radio scribes are getting gray haired attempting to figure out ways and means of obeying orders and yet making the programs referred to clear to their readers. One radio editor referring to the Lucky Strike program in just that way, was forced to use it in a story as the "Happy Days" program. "Happy Days" is the theme song of that commercial.

The ban on hotel names is driving some of the radio scribblers daffy.

Over-publicizing of artists by the networks before the artists make their appearances on the air is said to be a main factor that accounts for the way many disappoint once they go on.

Publicity departments of NBC and CBS build up each artist as though he or she is a world beater. This, it is said, leads the listeners to expect too much and so even if the artist is good, they consider him but mediocre. The artists are plugged to an extent they can never live up to, it is declared.

Radio circles point out as a few examples of this contention, Gene Austin and Lew Conrad. All were heavily publicized, and all are currently off the air. Austin lasted but a few weeks. Conrad was on with the Campbell Soup program, but since that has been off no othre commercial has come forward to grab him up, and neither has NBC spotted him on sustaining.

Morton Downey, one of radio's biggest names, was given no premature build-up at all. He drew the bouquets himself when broadcasting from his Delmonico Cafe, before placed under contract to CBS.

Band leaders who are not under network contracts and have aimed for radio work through promoting their own sponsors, charge that the networks treat them unfairly at the auditions.

If a band doesn't join either NBC's or CBS's artists bureau, with the exception of the MCA bands, they are told that the only way they can get on the air is to get a sponsor. This band leaders oftimes do.

When it comes to the auditions, charge these band leaders, the networks give them the works in the control room, in set-up, etc., so that the best band sounds terrible. Then, says these leaders, when the advertiser is disgruntled with the results, the network tries to press one of their own bands on the advertiser.

Reason for this, say the leaders, is that the networks make plenty money on the difference between what they pay their house musicians and what they charge the advertisers for the use of the musicians. Networks have their musicians salaried at $100 per week, the minimum scale. This is for four and a half hours daily. If during that four and a half hours a house band plays a commercial, the musicians get nothing extra for it while the bureau collects from the advertiser $24 per man per half hour, which includes a two-hour rehearsal.

If a house band is called upon to do a commercial after the 4½ hour period, the members of the band receive but $5.40 per hour per man and $2 per man per rehearsal hour. For this the network collects on the regular scale of $24 per half hour or $40 per hour, including two-hour rehearsal.

Meanwhile the house band is called upon to play whenever desired by the artists bureau.

Bureaus make more from their house bands through this way, say the leaders, than they could make by taking 10% or 15% commission from outside leaders.

A radio scribe on a met daily who claims to be a songwriter is again giving the works to the trade in the attempt to get his song plugged.

This scribe has used the same tactics before. Now that one of his songs is published he is phoning and writing band leaders, asking them to plug it. Naturally, he hints, he will reciprocate with publicity in his column.

NBC and CBS are cutting down on number of invitations to the public to view broadcasts from the studios.

It was discovered that laymen caused much trouble at the studios. They get in the way of the artists, make noise and arrive early enough to grab the best seats in the studio.

NBC is delaying the scheduling of the football games it will cover this fall. Network had previously started to line up its autumn Saturday afternoons in the spring or early summer. This year, however, it will delay as long as possible, other than for the traditional big games, and will try to leave a couple of Saturdays open.

Reason is that the advance mapping cost NBC a couple of important games which developed during last season, notably the Northwestern-Notre Dame fracas which the radio chain only got in on at the last minute. Hence, the desire to wait and see which teams come to the front so that if they happen to meet NBC won't have to muff it because of prior engagements.

It is also believed an open question as to who will broadcast the grid warfare for this network this year, NBC now being addicted to a policy of name experts for sport events.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Only eight of scheduled 10 acts showed at the perview last Tuesday night. Eddie Zolla, expected to open, failed to appear.

The Three Devils were assigned to open but one got lost, as only two went on. How this colored turn would measure up as a trio is a guess. As a team the two didn't show much. Theremin, the fellow with that novel musical instrument, was entertaining. Gracie Thomas' Circus came next. Usual dogs, ponies, etc., with Miss Thomas directing the routines.

Maurie and Jackie, two precocious lads, sang a flock of nice songs, but one of the kids spoiled it by springing that "wire me to New York, I'm a pansy" gag. Coming from a child not over six or seven it was bad taste. Marjorie and June, two cute little girls, offered some good tapping and acrobatic work.

Al Miller and band, including 13 femme musicians, all on brass and reed, might get somewhere with better production and reroutining Miller, an elderly gent with one arm, does not add to the atmosphere, although a capable musician.

Badgeler and Museler, hokesters, rambled through the next-to-shut spot with parodies and fast special lyrics. Boys need a lot of polish right now and should tone down considerably. Irving and Fulton, hand-to-hand artists, closed with usual muscular tricks.

"Women of All Nations" (Fox), screen feature. *Span.*

Merry Garden ballroom plans a boxing show each week. Eight bouts scheduled.

Al Drier and Shorty Fall, formerly of WIBO and KYW, respectively, are now with the Edelson Broadcasting Co. here.

S. J. Gregory, midwest theatre circuit owner, went to the Mayo clinic for treatment for intestinal trouble.

Al Jackson is readying a dramatic stock company to open in Gary, Ind., Sept. 1.

Guy Beach has taken over the drama stock at Muskegon, Mich.

Ethel Bennett's dramatic company, "It Pays to Advertise," opened last week for the Redpath Chatauqua circuit, with Wilbur Hall managing.

Going Places

(Continued from page 42)

directors in missing her heretofore. She's very pretty in a soft blonde way and speaks with a pleasant southern drawl. A blonde with a difference. There aren't many.

A society lady is called Mrs. Gotrocks. That best describes this film.

Right Setting, Wrong Type

It's too bad the standard of beauty among the actors in "Acht Tage Gluck" can't match the beauty of the backgrounds. People who go to Venice for the glamour of it, and there find love should be exquisite creatures. Venice is too dreamily romantic to serve as the setting for beings less than gods and goddesses. If they were sensitive, worthy of the scene, the ladies would go about swathed in the dress poems of Mme. Vionnet.

Their hair would fall in classic waves, their eyes would be shadowed with ecstasy. Instead, Dina Gralla, the heroine of the picture, combines costumes, coiffure, figure and face to spell wonder as to where to find a tasty frankfurter and a seidel of Pilsener in this so odd city. Stiffly marcelled hair cut short, independent of the line of her head; frumpy street clothes in thick materials, counting on a lone wiry silver fox for elegance; print chiffon in large patterns cluttered with ends and ruffles for dancing; clumsy coat squarely collared with grey fur that's lost its sheen; such are the accoutrements Miss Gralla brings for her Venetian interlude. A chunky, healthy-looking fraulein, she belongs in pictures about dairy farming. She's likable enough in a full blown way, but her round cheeks and imminent double chin destroy the atmosphere of delicately spun happiness which the story maintains is engendered by eight days in Venice. Picture audiences, even German ones, don't care what happens to ladies plain of face and form. Only a pretty woman creates and deserves interest the way they look at it.

Causes and Effects

Loew's State has assembled a bill this week that represents real vaudeville. When on a hot and apathetic Monday afternoon the show's stopped twice, at the State, that's something, and when that show is made up mostly of women, those ladies must know a trick or two worth looking into.

Lady acrobatic dancers do well to let their hair grow in long wavy bobs to compensate for the femininity they lose by tortuous splits and by their lack of curves from throwing their hips out of joint (Miriam Hoffman and Girl's snake dancer). Straight shorts made in the same material as the costumes are smarter, more alluring than ruffled panties, besides keeping the derrieres slimmer (Jane and Katharine Lee).

Colors in the stylized lines cost less and are more effective stage dressing for chorus line-ups than mincing detail (Doc Baker's Company.) Sister teams look best when they eschew jewelry, because no two sisters like the same gew-gaws. If they agree to coiff their hair exactly alike, that's stupendous, (Paige Sisters.) Low down cooch and shimmy dancing quite polite if the dancers wear rhumba dresses and slide bright colored handkerchiefs across strategic spots, (Baker's Company.)

Girl band acts sound best when their number do not exceed 12. Stunts go better than straight music, and ingenious lighting achieves more audience attention than pompous orchestrations, (Miriam Hoffman and Girls.) When a lady accompanist puts her personality across by her likeable smile, she should not try to sing, not even for clowning purposes, (Miss Wayne, with Tom Fulmer.) Comediennes who act like it's all the same to them instead of trying to make the audience like them, thereby make the audience like them, (Jane Lee.)

"Electric Eye"

(Continued from page 3)

get an unseen contrivance not annoying the customers.

Back of the plan for successful operation of same is the scheme to have specific entrances for cash customers and separate ones for those coming in on passes. The pass entrances may be checked separately to prevent fooling on that point and ultimately result in the extra asset of reducing free customers to a minimum.

Cost of Detection

What the thieving actions of employees cost the industry as a whole generally at all theatres is hardly known but estimated conservatively to run around $7,500,000 annually. In addition the system as now employed by utilization of detectives and special checkers is costing extra overhead which the new electrical contrivance is expected to obviate.

The "electrical eye" is not a new idea to the engineers who play in that line, but its many usages recently perfected and discovered principally through experiments by General Electric have caused uncommon observations. As perfected for theatre usage it is looked for to be made universally obtainable and installed by regular electrical engineers.

One circuit is known to have discharged as many as 20 employees within a few months for suspicious actions. The same method is generally employed by the theatres rather than resort to police action and unfavorable publicity. This, however, the perfected "electric eye" is looked for to overcome entirely, or nearly so.

VARIETY BILLS

(Continued from page 36)

NEWCASTLE
Empire
Moran Sis
Armour Boys
Dudley Dale
Daimler & Edie
Van de Peears
Derickson & Brown
Skeets Martin
Gintaro

NOTTINGHAM
Empire
Archie Glenn
Syd Seymour
O'Gorman Bros
Ancaster
Bemand's Pigeons
Big 4
Doray Sis & Hilda
Austin Sis

SHEFFIELD
Empire
24 Breezy Babes
Bonetti Bros
Claude Lester
Vine & Russell
Little Doreen
Mlle Levanda
Billy Cotton Bd
The O'Dellys

SWANSEA
Empire
Durant & Massey
Collindson & Dean
A C Astor
Los Cotrillos
Peter Fannan
Wee Geo Wood
Cal & Mona Kay
Quo Vadis 2

Cabaret Bills

NEW YORK CITY

Beaux Arts
Madeline Randall
Hazel Crosby
Julius Klein
Wilma Cox
Grace Mitchell
Salvatori Orch
Central P'rk Casino
Jean Barry
Dave Fitzgibbons
Leo Reisman Orch
Club Calais
Jack White
Lillian Barnes
Jackie Maye
Frances Fay
Bernie M'xw'll's Or
Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
4 Bon Bon Boys
Cotton Club
Cora La Redd
Mild'd Washington
Sherman Robinson
Leitha Hill
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Attwood
Anise Bayer
Cab Calloway Orch
El Patio
Norma Terris
Ramon & Rosita
Emil Coleman Orch
Hollywood Gardens
N T G Rev
Abe Lyman Orch
Oakland's Terrace
Joe Wallace
Myrna Waverly
Molly O'Dougherty
Helen Davis
Lola Bertram
The Grenadiers
Will Oakland
Lou Spring Orch
Nut Club
Eddie Moran
Nutsy Fagan
The Hartman's
Red Davis
Jerry Bergen
Badger & Mueseler
Eton Boys
Dave Abrams Orch
Paramount Grill
Jack Osterman
Lois & Jean Sterner
Johnny Condey
Bud & Sis Roberts
Fields & Smith
Doris Merly
Dave Lawrence
Betty Bayne
Racing Hounds
Freedman Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Harvey White
Opal Cooper
Baby Face
International Orch
Village Barn
Luther & Nell
Riley & Comfort
Warren & Davis
Un Josh Medders
Ritz Quartet
Allan Daly
Winegar Orch

CHICAGO

Cameo
Peggy Moore
Sally Osman
Billy Carr
Adele Harris
Sterling & Silver
Vin Conley Orch
College Inn
Olive O'Niel
Gene Martin
Bernice Decker
Boobie Meeker Or
Dells
J & E Torrence
Betty Leonard
Vivian Janis
Benny Meroff Orch
Embassy
Madelon M'cKenzie
Zita & Annis
Rich'ds L'mas & K
Earl Rickard
Harry Keinstein
Sol Wagner Orch
Lincoln Tavern
Brown & McGraw
Ivy Anderson
3 Lightning Fl'shes
Della Newsome
Duke Ellington Or
Miralago
Rick & Synder
Ercelle Sis
Irene George
Hazel & Klatoff
Al Handler Orch
Vanity Fair
Dick Hughes
Honey Girls
Billie St'f'ld Kvale
Roma Hewett
Leo Wolf Orch

HOLLYWOOD

and Los Angeles

"Variety's" Office, 6282 Hollywood Blvd., at Vine St. (Taft Bldg.)
Phone Hollywood 6141

"Politics" To Top

(Continued from Page 9)

very good gross, but stiff competition of Stanley will hold down the intake, particularly at night. Satisfactory $18,500 looked for. "Secret Call" last week surprised by b.o. strength. Peggy Shannon caught on immediately and biz built steadily despite heat. All okay at $20,000.

Stanley (Loew), "Politics" (3,600; 25-60). Marie runs into hot weather and vacations on this one, so it's not right to expect another "Reducing" gross. If it comes within two grand of that intake everyone should be satisfied. That means about $25,000, not to be sniffed at. "The Magnificent Lie" last week got mixed notices. It started well but eased off, some people disliking plot idea of playing a practical joke on a blind man. Below expectations at $17,500.

Keith's (Schanbergers), "Public Defender" (2,500; 25-50). Good routine film that should please unless patrons expect another "Cimarron" with Dix. Looks like a fair to better $8,000. "Honeymoon Lane" last week graded as fairly amusing hoke, but failed to do much. Below house average at $7,500.

Metropolitan (Warner), "Quick Millions" (1,300; 25-50). Should do pretty well, although Tracy in "Six Cylinder" was no b.o. riot at this stand several weeks back; $4,200, fair. "Up for Murder" last week well liked, but off somewhat at $3,200.

Valencia (Loew) — "The Reckless Hour" (1,500; 15-35). First first-run in this house for some time. This one should get average $3,500. "Confessions of a Co-ed," last week, did better than expected, at fair $3,200.

Parkway (Loew), "Son of India" (1,000; 15-35). Well liked at Stanley and looks good at this stand. Season and competition will hold gross down to a pretty good $4,200.

New (Mechanic), "The Woman Between" (1,400; 25-50). Hardly expected to crash through for anything much under conditions. Say fair $7,200. "Too Many Cooks" last week got mixed notices and gross failed to endorse Bert Wheeler as a straight comedy soloist. Rather low $6,500.

Women In Line

(Continued from page 8)

but currently on its back with no more than $12,000 likely. "Merely Mary Ann" (Fox) 6th.

Oriental (Publix-B. & K.) (3,200; 50-75-85) — "Newly Rich" (Par). Stage show. Alice White in person accounting for greater portion with hopes of picture based mostly on kid patronage. House is on the upgrade sharply this week and hints at fine $29,000. "Great Lover" (M-G) and "Telepavision," mind-reading act on stage, last week dropped after start, finishing with weak $23,200.

Palace (RKO) (2,300; 50-75-85)—"Ex-Bad Boy" (U). Vaude. Bessie Love headlining vaude. House talk of loop recently on way its held up strictly on vaude policy right through season. Indicates $22,000, only slightly off from standard steady pace of this box office. Last week "Girl Habit" (Par) good $24,200.

Roosevelt (Publix-B.&K.) (1,500; 50-75-85)—"Politics" (M-G). After smashing week at Chicago held over at this run spot. Last week satisfactory $15,600 for 2d week in loop. Current stanza will be closer to $8,000; "Huckleberry Finn" (Par) in Friday (7).

State-Lake (RKO) (2,700; 50-75-85)—"Common Law" (Pathe). Wallop. If nights as strong as afternoons would mean record. As it is, will be more than satisfied with big $35,000 for current week. "Miracle Woman" (Col) pulled out suddenly in midweek.

United Artists (Publix-UA) (1,700; 50-75-85)—"Son of India" (M-G). Surprise of town. Put in half-heartedly, came through like winner. B. & K. now getting behind it for campaign. First week looks pleasant at $27,000. "American Tragedy" (Par) booking still held up, but hopes to follow current film.

Fox West Coast will shortly start construction of a theatre at Compton and Florence avenues.

Richard Beach and Nina Guilbert have joined the Savoy stock in San Diego.

Hector Sarno placed in William Anthony McGuire's "Bad Penny."

Following assignments at the studios:

Florence Lake, "Secret Service," Radio.

Russell Hopton, "Twenty Grand," Universal.

Manuel Arbo, "Black Camel," Spanish, Fox.

Eric Von Stroheim, Dorothy Lee, "Lost Squadron," Radio.

Paul Lukas, "Bachelor," Par, Lloyd Corrigan directing.

George Raft, "Up and Up," U, through William Morris office.

Ralph Graves to adapt "Hot News" for Metro.

Frank Daugherty to scenarize "Postmistress" for Edna May Oliver, Radio.

Carmen Larra Beitti, Jose Mojica, Maria Alba, Julio Billarreal, "Fazil" (Spanish), Fox.

Joel McCrea, Lilyan Tashman, Kay Francis, Eugene Pallette, "Girls About Town," Par.

James Bradbury, Sr., Charles Stevens, Nora Lane, Willard Robertson, "Silver City," Fox.

Phillips Holmes, Miriam Hopkins, Wynne Gibson, George Barbier, "Two Kinds of Women," Par.

Rita LaRoy, Lionel Barrymore, Arnold Korff, Sarah Padden, Walter Byron, "Yellow Ticket," Fox.

Clive Brook, Charles Ruggles, Eleanor Boardman, "The Dover Road," Par, William DeMille directing.

Jack Holt, Ralph Graves, Sally Blane, Blanche Frederici, Esther Muir, Sidney Bracy, William Mong, Susan Fleming, "The Ghost Walks," Col.

Cinephone, most modest of the leasing studios, has two units busy. "Neck and Neck," Ralph Like producing for Sono-Art, and a Burton King western for Big Four.

Tubby Garon joined the professional dept. of Freed & Powers. Dick Powers goes to New York this month for an indefinite stay.

Jesse Stafford's orchestra goes into the Paramount as a stage special Aug. 20. Joe Lewis following a week later.

Blaufox with Orowitz

Jay Blaufox has been retained by the RKO office as assistant to E. M. Orowitz. Blaufox will handle press books on picture campaigns.

Formerly at the Fox New York home office.

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Chicago No Want Carnivals, Says Its Mayor with Barring Ordinance

Chicago, Aug. 3.

Carnivals are to be permanently and entirely locked out of Chicago by a civic ordinance, according to plans started last week by Mayor A. J. Cermak. He also issued immediate orders to the police to close down all carnies now operating here. Chicago is over-run with carnivals at this time, with neighborhood corner lots filled with more tricks than any year in the past.

Carnies are sticking to the big towns this year, figuring that there's no chance for 'em to get a living out in the corn and wheat districts.

Cermak's order came as the result of a flood of squawks from neighborhood stores, who were yelling at the inroads carnivals were making into their sales. Cermak termed these carnival guys "racketeers," and stated that they were detrimental to the city's prosperity. He echoed the yelps of the merchants in regard to the wheels and other take-a-chance outfits which raffled off hams, bacons and other household goods and took a verbal sock at the churches and other organizations for accepting a couple of century notes for the "auspices" gag, while the carnivals scooped up the heavy coin of the district.

Chicago carnival order follows in the wake of a score of identical rulings occurring presently in towns all through the midwest. Carnivals report an epidemic of "keep on moving" orders from coppers in the midwest. With money tight as it is, these towns can't stand seeing any loose change drifting into the hands of outsiders.

LOTS OF VAUDE USED ON FAIRS THIS YEAR

Chicago, Aug. 3.

Survey of fair bookings at present reveals an unusually large number of vaude turns set for dates. Fair managers, once content with a full line-up of strictly circus talent, are now demanding and getting a combination of both types.

Two-for-one idea is proving the saviour of the independent and smaller fair booking agencies here. They find that while they can't compete with the big offices on circus talent, that they have a big selling point when offering fairs a combination of circus and vaude talent.

Circus stuff is presented during the daylight hours, with the vaude reserved for the night. Cheap tab outfits that have been chiseling into the fair dates are being pushed out.

Barnes and Sells-Floto Hit Hard by Scrammers

Hollywood, Aug. 3.

According to word received here, the Sells Floto and Barnes shows, each playing through Missouri and Kansas, are having a tough time holding enough working men to move the trucks.

Throughout the entire wheat country the men have been leaving the shows, with result the help wanted sign is out in every town played.

Barnes show has been particularly hard hit in this respect as the working gang recruited here when the show left winter quarters was made up mainly of white collar boys. After a few weeks they found the work too hard and left the show to get eating money in some easier line.

Won't Cancel Big Show

Minneapolis, Aug. 3.

The state fair board and local Civic and Commerce association met defeat in efforts to block licensing of the Ringling show here Aug. 24 and 25. Although it was claimed the circus engagement would adversely affect attendance at the state fair which opens Aug. 29, the council voted in favor of the circus by an overwhelming majority.

At the same time it suggested to circus representatives that they arrange to exhibit here in future years before August 15.

Respect

Chicago, Aug. 3.

A carnival agent hopping back to the outfit snapped his first question to the owner as "How's business?"

"Take off your hat when speaking of the dead," was the answer.

L. A.'S 2 FETES HEAR PIN DROP

Los Angeles, Aug. 3.

The locals are getting hep that only they are conscious of the Xth Olympiad slated for 1932 in Los Angeles, also that the rest of the country doesn't know nor care about the Los Angeles Fiesta early next month.

Locals are getting hep to lot of things. What burns 'em most is that the All-Year Club has had its budget chopped $100,000 to ballyhoo the unusualness about everything that is southern Californian.

At first it was proudly stated that every chamber of commerce, and every Kiwanis, Lions, Rotary and what-have-you was tieing in for La Fiesta de Los Angeles, but the national interest now doesn't seem to be so keen.

Similarly, and even more forcibly, the lackadaisacal international interest in the Olympic games is becoming apparent. France's refusal to appropriate a budget for its athletes is one manifestation.

Floppos of the Barcelona Expo, the Sesqui-Centennial in Philly and the currently tepid success of the Paris Exposition are among other negative elements coming to attention.

CIRCUSES

Al G. Barnes

Aug. 4, Dubuque, Ia.; 5, Winona, Minn.; 6, Wisconsin Rapids, Wis.; 7, Sturgeon Bay; 8, Green Bay; 9, Shawano; 10, Menominee, Mich.; 11, Ishpeming; 12, Iron Mountain; 13, Ironwood; 14, Ashland; 15, Rhinelander, Wis.

Gentry Bros.

August 4, Paducah, Ky.; 5, Morganfield; 6, Booneville, Ind.

Hagenbeck-Wallace

Aug. 4, Albion, Mich.; 5, Kalamazoo; 6, Niles; 7, Benton Harbor; 8, Gary, Ind.; 9, Joliet, Ill.; 10, Davenport, Ia.; 11, Cedar Rapids; 12, Webster City; 13, Fort Dodge; 14, Mason City; 15, Albert Lea, Minn.; 16, La Crosse, Wis.; 17, Madison, Wis.

Ringling-Barnum

August 4, Peoria, Ill.; 5, Champaign; 6, Bloomington; 7, Rockford.

Sells-Floto

August 4, Lewiston, Mont.; 5, Great Falls; 6, Helena; 7, Butta; 8, Missoula; 9, Plains; 10, Spokane, Wash.; 11, Wenatchee; 12, Everett; 13-14, Seattle; 15, Tacoma.

CARNIVALS

(For current week (August 3-8) when not otherwise indicated.)

Alamo: Columbus, Kans.
Artdick: Newport, N. H.; Woodstock, Vt., 10-15.
Bernard: Binghamton, N. Y.
Blue Ribbon: New Hampton, Ia.
Bodnar Bros.: Oconto, Wis.
Boyd & Sullivan: Toronto, Can.
Burdick: Hico, Tex.
Coe Bros.: Richmond, Ky.
Coleman Bros.: Torrington, Conn.
Corey: Lewisburg, Pa.
Dodson: Miles City, Mont.
Gibbs: South Omaha, Neb.
Glick: Utica, N. Y.
Gloth: Sharon, Pa.
Greenburg: Pueblo, Colo.
Greenland: Russell Springs, Ky.
Hurst: Decatur, Tex.
Jones: Winnipeg, Man., Can.
Kaus: Nanticoke, Pa.
Keystone: Rockwood, Pa.; California, 10-15.
Lang: Mt. Sterling, Ill.
Larsen: Naylor, Mo.
Leggette: Eureka, Okla.
McClellan: Centralia, Ill.
Murphy: Muncie, Ind.
Pacific States: Whitefish, Mont.
Page: Frankfort, Ky.
Parker: Lynn Beach, Lynn, Mass.; Somerville, 10-15.
Royal Amer.: Thief River Falls, Minn.; Winnipeg, Can., 10-15.
Royal Gray: Georgetown, Tex.
Scott: Pendleton, Ore.
Six: Morenci, Mich.; Adrian, 10-15.
South Dakota: Deadwood, S. D.
Southern Tier: Lancaster, N. Y.
Spencer: Warren, Pa.; Ford City, 10-15.
Speroni: Wenona, Ill.
Steffens: Sebastopol, Cal.
Wade: Allegan, Mich.; Dowagiac, 10-15.
West Bros.: Omaha, Neb.
Work: Franklin, Pa.
World of Fun: Tarentum, Pa.

H-W SHORT SEASON

Circus Expected to Stop Traveling Before End of Month

Chicago, Aug. 3.

It's reported the Hagenbeck-Wallace circus will call it a season before the end of this month. It will be the shortest season the show has ever had.

H-W has discontinued its contracting agents and advance men, indicating a closing before Aug. 20.

LOCAL EVENTS FORCE CIRCUS OFF ITS ROUTE

Ft. Dodge, Ia., Aug. 3.

Hagenbeck-Wallace circus, scheduled to appear here Aug. 13, has been denied a permit for that date as it conflicts with the annual Dollar day shopping event and Legion day celebration. The merchants' stock-clearing racket is set for the 13th and the Legion celebration was scheduled two days earlier.

Earlier in the week the Mason City council denied a license to the circus because of conflict with the North Iowa fair, which opens Aug. 7. The circus intended to appear in Mason City Aug. 14.

'CHUTE JUMPER CRASHES

Atlantic City, July 30.

Roy Forrest, a parachute jumper, was instantly killed when he fell 1,600 feet into the ocean from an autogiro Thursday (July 30) while 10,000 persons on the Steel Pier and Boardwalk witnessed the fatal descent. Forrest's 'chute failed to open.

The dead man was from Weatherfield, Conn. His stunt was part of the Steel Pier show.

The fatality was the second of its kind in the past year. Last season Harry Power, a war time pilot, was killed while performing a similar leap.

Soviet's Tieup

(Continued from page 1)

shouldn't be just as straight and strong and healthy.

"What our Soviet fatherland needs is a healthy population capable of defending the country against its enemies and of carrying through the hard tasks of the Five-Year Plan. It is your duty to exercise regularly, comrades and citizens. Don't forget that physical culture is necessary for the revolution."

Then he called upon the whole gathering, men, women and children, to stand up and do calisthenics. They did. They pumped their arms up and down, squatted on their haunches and did everything else the officer ordered.

The spectacle of a large audience doing the daily dozen in the middle of a circus performance is another proof of Russian originality.

Foreign Threats

(Continued from page 13)

be cut down or Italy says in the modern day manner, "we won't show any more United Artists' films."

Arthur Kelly is now in Europe trying to handle both problems and with no idea how to proceed on either. With U. A. product fairly low, and with the company having suffered a loss in Germany last year through the bankruptcy of Terra Films, its German agents, it is not considered unlikely that U. A. will retire from Germany entirely.

"Frenchmen"

Warner Brothers is also facing threats from France on "Fifty Million Frenchmen."

Universal managed to ease out of its trouble with Germany on "All Quiet on the Western Front."

What is making the situation more serious than ordinarily is that the European countries have evidently adopted this new tactic for almost any excuse. They know that a threat of complete future barring is one seriously considered and are beginning to use it on all occassions.

Use of the threat in the case of "Frenchmen" against Warner Brothers is considered in some corners as a sort of last straw since the film was not made into a French version and therefore cannot annoy or hurt Frenchmen. It is resented by them because it allegedly makes fun of the race.

OBITUARY

MILDRED AUSTIN
(Mrs. J. J. Musselman)

Mildred Austin, 42, actress, in private life the wife of Johnson Musselman, manager, Rialto theatre, Louisville, died July 27 in St. Anthony's hospital in that city.

Miss Austin made her stage debut with the old Pike stock in Cincinnati and had played with many stocks and at one time was with Henry Miller in "The Great Divide." She had been with Baldwin-Melville Co. and on the road in "Within the Law" and "Peg O' My Heart."

She had starred for several seasons with Mildred Austin Stock which played two years in Evansville, Ind., and one year in Flint, Mich. A year ago the Co. closed in Lexington with Miss Austin's last appearance being with the Wright Players in Louisville.

Besides her husband, a son, Roy, and two daughters, Pearl and Bonnie Austin, both actresses, survive.

FRED VANDERSLOOT

Frederick Vandersloot, 60, composer and publisher, died suddenly in Williamsport, Pa., July 30.

Mr. Vandersloot first entered music business as a composer 40 years ago. One of his best-known compositions was "I Wonder How the Old Folks Are at Home." Mr. Vandersloot also wrote several hundred songs and piano pieces and published many of his own compositions.

A widow and three children survive.

HORACE McVICKER

Horace McViker, 76, many years a theatrical promoter and one-time manager of Edwin Booth and Ethel Barrymore, died at Sea Bright, N. J., July 30, from injuries in auto accident. He was the son of the late J. H. McVicker, owner of the Chicago McVicker's theatre.

The younger McVicker was made manager of Abbey's theatre, New York, later the Knickerbocker, and when the theatre changed hands he went on the road as manager for Miss Barrymore.

Mrs. McVicker (Affie Weaver) and two daughters survive him.

ROBERT L. WHITE

Robert L. White, 27, actor, drowned July 26 while bathing in a private pond on the estate of Maitland Fiske near Stamford, Conn. White was seized by cramps and perished before aid could reach him.

Mr. White at one time was leading man in "Street Scene" in the New York and Boston companies.

HENRY G. DONNELLY

Henry Grattan Donnelly, 80, playwright, died July 23 in Plymouth, Mass. He was born in Baltimore. At one time he was dramatic editor of the Philadelphia Press. He had written several plays, including "The American Girl," "Darkest Russia," "Ship Ahoy," "Natural Gas" and "Old Nantucket." He is survived by his wife.

Thomas I. Trundle, 54, business agent for the I. A. T. S. E. and veteran stage worker in Washington theatres, died there last week.

Before becoming business agent for the Alliance, he had served as its secretary for many years. He was a member of National Masonic Lodge.

The father (58) of Herman Citron, vaude agent, died suddenly of heart trouble in Brooklyn last week.

Bradford D. Gilliland, cornet soloist with Sousa's band six years, died recently of heart trouble in Warren, O.

Benjamin F. Dunn, 69, president of Kansas City Scenic Co., died in Kansas City, July 27. Burial in Olathe, Kan. Mr. Dunn organized the Scenic Co. in 1887.

W. W. Smith, 72, picture theatre owner, died in Springfield, Mo., July 26.

Sherman Wesley (Butch) Nusbaum, 45, Kansas City, Mo., exhibitor, died July 11. He is survived by his widow and a son, Theodore.

Henry Harcke, 55, business mgr. Pacific Coast Musical Review, died in San Francisco, July 28, of heart failure.

Dick Lee, of the Lee Twins, died recently in New York.

Morris Sugman, 58, owner and proprietor of the Casino Amusement Co. in Iowa, died July 19 of heart trouble. Widow survives.

Mother, 47, of Doris James (Mrs. Harry Ward) died July 29 at her home in Rockaway Beach, N. Y.

The mother of Elizabeth Jordan, playwright, died July 27 in Florence, Mass.

The father of William Phillips, manager, Loew's State, Newark, N. J., died recently in Portland, Ore.

Mother, 61, of Harry Peterson (Collins and Peterson), died at her home, 1328 Wheeler avenue, Bronx, Saturday (1).

Mother of William Connor, treasurere of the Biltmore, New York, died July 21.

Father of Harry Hershfield died Sunday (2) in Chicago.

Hollywood Warmth

(Continued from page 42)

hat which depended on its fine lines and workmanship for its smartness.

Chatter

Jack Oakie after a few drinks forgets himself. He's getting a bad reputation at parties.

Dorothy Jordon looked charming in a collarless white sports coat and a pink brimmed hat.

Julie Hornblow fluent in French. Friends suggest her giving lessons.

Busby Berkley's new gal is a looker.

California evidently agrees with Ona Munson; she is becoming a trifle plump.

Jimmie "Schnozzola" Durante is the most popular feller round these parts lately.

Lucille Gleason suffering from a severe sunburn.

Roscoe "Fatty" Arbuckle expects to marry soon.

Ethel Olson is a swell hostess. Always a crowd at her beach home.

Since word got around that the Al Boasbergs don't serve liquid refreshments, they have few unwanted visitors. Their beach home is called Yes-Manor.

They call Bernard Toplitzky's Malibu beach house The House of All Rations because everybody drops in for a meal or what have you.

Night tennis and night outdoor bowling trying to displace miniature golf.

The John Medburys staged another of their chummy little parties—only 200 attended this time.

For a swell pianist and singer why isn't Murray Smith working steadily?

Cliff McLaglen is Vic's favorite brother. Cliff is also trying for pictures. He's of the same husky build, but more handsome.

Ben Piazza expected back from New Orleans this week.

Cliff Work hopping to New York for a few days.

Frank Carideo keeping fit at Malibu beach. Ditto Buster Collier.

No blankets being used these hot nights in "our" California.

Parks Behind Carny Ban

Hartford, Conn., Aug. 3.

Alderman E. G. Goldstein has introduced a resolution before the Board of Aldermen, asking that carnivals be barred from Hartford. Goldstein said he considered it unfortunate that Hartford war veterans' organizations sponsor carnivals.

Sponsorship of the proposed ordinance was admitted by Dr. S. A. DeWaltorf, president of the company operating Capitol park, who said he opposes carnivals because they cut into the park's biz in the summer.

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